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JAPANESE GRAMMAR

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A JAPANESE GRAMMAR

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Gō ni itte wa, gō ni shitagae.

(*When you enter a country, conform to its customs.*)

[Jap. Proverb.]

120

HOSSFELD'S
JAPANESE GRAMMAR

COMPRISING

A MANUAL OF THE SPOKEN LANGUAGE
IN THE ROMAN CHARACTER

TOGETHER WITH

DIALOGUES ON SEVERAL SUBJECTS

AND

TWO VOCABULARIES OF USEFUL WORDS

BY

H. J. WEINTZ

Author of "The Spanish Principia," etc.

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P R E F A C E

THE rapidly increasing amount of commerce and social intercourse between this country and Japan has created a pressing demand for a really practical grammar for the acquisition of the Japanese language by English-speaking people. No apology therefore is needed for the appearance of the present work, which is designed to exhibit in as concise and scientific a form as possible the main features of Japanese accidence and syntax.

Usually, English people who take up the study of an Oriental language are not children, but those of mature years having a competent acquaintance with the mother-tongue, and it is from this point of view that the explanations contained herein have been framed.

Every Japanese phrase and sentence in the book is taken from some work by an author of eminence and published during the last decade, and authority (volume and page) can be adduced in every instance. This has been regarded as a point of special importance, inas-

much as it is a guarantee that the work exhibits the language to the student as it is really current in polite social intercourse at the present day.

My object during the compilation of the work has been to include everything of practical utility, and to discard everything superfluous. I have endeavoured to make the definitions clear and precise, that they may be easy of comprehension and readily retained. I have further endeavoured to arrange and distribute the matter, so as to embrace within narrow limits much more information than is generally embodied in a book of its pretensions, and I believe that there is not a useful Rule or Observation in the works of any recognised writer of eminence that is not found in this.

The native alphabet employed for writing the language has two different forms, one rendered intricate by the addition of numerous variations, known as the "*Hiragana*" form of character, and the other, the "*Katakana*" character, entirely devoid of variation, and therefore much simpler; but a movement has for some time been in active progress in favour of the adoption of the Roman alphabet according to the system employed in this work, where all the Japanese words are spelt in the native mode, by assigning to each of the native letters a corresponding equivalent from the English alphabet, and fixing accurately the sound of each. The acquisition of a knowledge of the *Hiragana* and *Katakana* characters is

therefore entirely unnecessary, and it is quite practicable to obtain a thoroughly intimate acquaintance with Japanese for colloquial purposes through the instrumentality of our own alphabet.

Owing to the peculiar structure and composition of the language, it is necessary to become acquainted with the functions and methods of use of all the parts of speech before an attempt can be made by the student to frame sentences of his own, hence the absence of the incidental exercises for translation found in the other grammars of the series. The publishers, however, have under consideration the issue of a small supplementary work as an Appendix to the present volume, comprising, amongst other useful features, a graduated series of Exercises and Examination Papers on the whole of the book, together with Reading Lessons consisting for the most part of excerpts from the works of modern native writers.

With this prefatory excursion I submit my work to the candid judgment of its students and of the friends of the Japanese language, trusting that it will be deemed worthy to range with the other publications of the *Hossfeld* series which has so long and so deservedly held a high position in public favour.

H. J. WEINTZ.

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GRAMMAR

OF THE

JAPANESE SPOKEN LANGUAGE.

THE SYLLABARY.

IN Japanese, an *Alphabet*, in the sense of the term understood by Western grammarians, does not exist. The various sounds of the language are represented in writing and printing by symbols or “ideographs,” termed “syllabics.” These are grouped together in what is known as “the Syllabary,” which corresponds, in a measure, to the Alphabets of Europe.

The Syllabary is divided into *Vowel Syllabics* and *Consonant Syllabics*, the former consisting of pure vowel sounds, and the latter, with one exception, of consonantal sounds combined with the vowels, although each consonant syllabic is represented in the native character by a single sign.

The following scheme shows the Japanese Syllabary denoted in the Roman character, and arranged in the order adopted by most transliterators.

INTRODUCTION
THE SYLLABARY.
VOWEL SYLLABICS.

a	e	i	o	u
---	---	---	---	---

CONSONANT SYLLABICS.

ka ga	ke ge	ki gi	ko go	ku gu
sa za	se ze	shi ji	so zo	su zu
ta da	te de	chi ji	to do	tsu dzu
na	ne	ni	no	nu
ha ba pa	he be pe	hi bi pi	ho bo po	fu bu pu
ma	me	mi	mo	mu
ya	ye	i	yo	yu
ra	re	ri	ro	ru
wa	ye	i	wo	u

From an examination of the preceding table it will be observed that, when represented by the Roman Alphabet, the Japanese language employs the same letters as English, excepting *l, q, v, and x*.

It will also be noticed that certain irregularities and duplications occur ; thus *sh* is substituted for *s* before *i* ; *t* is replaced by *ts* before *u* ; *i* does duty for both *wi* and *yi* ; and so on. These peculiarities owe their appearance to the inability of the Japanese organs of speech to articulate the sounds replaced by the substitutions indicated ; and as will be seen subsequently, many apparent anomalies of conjugation are due to them.

PRONUNCIATION.

I. THE VOWELS.

Except when the sign of long quantity is placed over them the vowels are invariably short.

a is pronounced approximately like <i>a</i> in <i>mat</i> .				
ā	„	„	„	<i>a</i> „ <i>calm</i>
e	„	„	„	<i>e</i> „ <i>pen</i> .
ē	„	„	„	<i>ey</i> „ <i>prey</i> .
i	„	„	„	<i>i</i> „ <i>cigar</i> .
ī	„	„	„	<i>i</i> „ <i>police</i> .
o	„	„	„	<i>o</i> „ <i>shore</i> .
ō	„	„	„	<i>o</i> „ <i>gold</i> .
u	„	„	„	<i>u</i> „ <i>full</i> .
ū	„	„	„	<i>oo</i> „ <i>tool</i> .

Great care must be taken not to confuse the short and the long vowels in pronunciation, as there are many pairs

of words spelt exactly alike, but which differ in the length of their vowels. Such are :—

sato, <i>village</i> .	satō, <i>sugar</i> .
kuki, <i>the stem of a plant</i> .	kūki, <i>the atmosphere</i> .
toru, <i>to take</i> .	tōru, <i>to pass through</i> .

Under some circumstances *i* and *u* are sounded so lightly as to become almost inaudible. This occurs chiefly when they follow *f*, *h*, *k*, *s*, *sh*, or *ts*, as exemplified in the following :—

shita, <i>beneath</i> ,	is pronounced almost like	<i>shta</i> .
takusan, <i>much</i> ,	„ „ „ „	<i>taksan</i> .
tsuki, <i>the moon</i> ,	„ „ „ „	<i>tski</i> .

In such cases these quiescent vowels are distinguished throughout this work by the diacritic sign of short quantity ; thus, *shĭta*, *takŭsan*, *tsŭki*.

In diphthongs (*ae*, *ai*, *ao*, *au*, *ei*, *oi*, *ui*) each vowel must be distinctly sounded ; thus *au* is not to be pronounced like *au* in *cause*, but very nearly like *ow* in *cow* ; *oi* is much like *oi* in *going*, never as in *boil*, etc.

II. THE CONSONANTS.

Those not mentioned below are pronounced approximately as in English.

C occurs only in the combination *ch*, which is pronounced as in *charm*, *couch*—never as in *chaos* or *machine*.

F. This letter, which is used only in the syllabic *fu*, is pronounced by means of the lips alone, and not as in English, where the lower lip is brought into contact with the upper

teeth. Thus the pronunciation of *fu* is almost identical with that of the English word *who* strongly aspirated.

G at the beginning of a word is hard, like *g* in *girl*, *good*; in all other cases it has the sound of *ng* in *singer*.

N, which is the only letter that may terminate a syllable, has in this position the nasal sound of *n* in the French *bon*, *enfant*, i.e. somewhat like *ng* in our *wing*, *thing*. In other positions it is pronounced as in *next*, *now*.

R before *a*, *e*, *o*, or *u* is pronounced as in English, but never with the trill characteristic of the continental languages. In the syllabic *ri*, however, its exact sound has no counterpart in English, but the student can obtain a just conception of its pronunciation by placing the tip of the tongue at the same point in the roof of the mouth as in pronouncing our letter *r*, and then articulating the letter *d*.*

S has invariably the sound of *s* in *sat*, *soon*—never as in *rise* or *pleasure*.

Y is always a consonant, and is pronounced as in *yacht*, *youth*—never as in *by* or *myth*.

When a consonant is repeated, it must be distinctly sounded twice, as many pairs of words are distinguished only by a doubled consonant; thus—

itai, *painful*.

ittai, *altogether*.

oto, *a sound*.

otto, *husband*.

* Students acquainted with Arabic or Hindustani will recognise this sound as being almost identical with the palatal *d* of those languages.

LETTER PERMUTATIONS : THE NIGORI.

It will be observed on referring to the Syllabary, that certain syllabics are given in italics. These all commence with a soft consonant, and in the native character they are written with symbols identical with those representing the syllabics beginning with hard consonants in the lines immediately preceding, the distinction between the two being indicated by a small mark termed the “nigori” placed by the side of the hard-consonant syllabic. *Sa*, for example, with the diacritic sign is read *za* ; and so on.

Under certain circumstances, to be noted later, words commencing with hard consonants take the nigori, i.e. their initial letters become softened ; thus *satō* when used as the second member of a compound becomes *zatō* ; *fune* becomes *bune* ; and so on.

ARTICULATION AND ACCENT.

There is a great and striking distinction between Japanese and English as regards articulation—both in character and degree. Speaking generally, the Japanese pronunciation of both consonants and vowels is lighter and narrower than that of English. There is no tendency to diphthongise vowel-sounds, or to mouth and drawl them as is sometimes the case in some European languages. Japanese articulation is sharp, clear, and forcible ; the lips are more vigorously employed, and the mouth is opened more freely.

Tonic and rhetorical accent are both very slight, that is to say, the various syllables of a word, and all the words of a sentence, are uttered with almost uniform stress of the

voice, so that in English ears most Japanese words appear to have no accent, properly speaking.

RULE I. In words of *two syllables* the accent is on the first syllable, as *ku'-mo*, *mu'-ri*.

Exceptions.—When the first syllable contains *ĩ* or *ũ*, and when the second syllable contains a long vowel, the accent is on the second syllable; as *shĩ-kĩ'*; *tsũ-ka'*; *mu-sũ'*; *sa-tõ'*.

RULE II. In words of *three syllables* the accent is on the second syllable; as *Tsu-ga'-ru*; *O-sa'-ka*.

Exception.—When the second syllable contains *ĩ* or *ũ*, the accent is on the first syllable unless the last syllable contains a long vowel, when, of course, the accent is placed on the last; as, *ka'-shĩ-ra*; *a'-tsũ-ku*.

RULE III. In words of *more than three syllables* the accent is on the last but one; as, *a-sa-ma-da'-ki*; *Shi-mo-no-sé'-ki*.

Exception.—When the last syllable but one contains *ĩ* or *ũ*, the accent is removed to the preceding syllable; as, *a-ta-ra'-shĩ-ki*; *Yo-ko'-sũ-ka*.

It must be remembered, as a general rule, that long vowels always bear the accent, and where a word contains two such long vowels, the accent is laid equally upon them, similar to the Spondee in English prosody.

The student should carefully bear in mind the remarks made previously on diphthongs, and he must beware, for example, of taking for three syllables a word which really has four; thus in the words *Terauchi* and *Niigata*, each vowel must be pronounced separately; as, *Te-ra-u'-chi*, *Ni-i-ga'-ta*.

CLASSES OF WORDS ; PARTS OF SPEECH.

In construction and methods of use Japanese differs materially from all European tongues. Language being, however, the vehicle for the communication of thought, and as all human thought is, in its essential characteristics, alike, Japanese must in common with all languages contain, under some guise or other, words denoting persons and things, and also words to indicate certain relations among those persons and things, as well as their qualities and actions.

Native grammarians do not, however, classify these words in the same manner as they are classified in Europe, that is as *nouns*,* *pronouns*, *adverbs*, *conjunctions*, etc. They divide them into (a) NA, or name-words proper—i.e. uninflected words which include the *noun* and *pronoun*; (b) KOTOBA or HATARAKI-KOTOBA, i.e. inflected words including the *verb* and *adjective*; and (c) TENIWOHA, i.e. particles, which are equivalent to our *prepositions*, *conjunctions*, and *interjections*.

As, however, no violence is done to the language by adopting the European classification, we have retained the familiar words *noun*, *pronoun*, etc., to facilitate the progress of the student.

* There is no Article in Japanese; thus, *hako* signifies “box,” “the box,” and “a box,” indifferently.

THE NOUN.

In Japanese the Noun is indeclinable, distinctions of gender and number being exhibited by the context, and case relations are indicated, as in English, by separate words or particles.

I. NUMBER.

(a) *Singular*.—As a rule, no distinction is made between the singular and plural, but if it is necessary to specify only one thing of a certain kind the numeral for “one”—**ichi**, **hitotsu**, or **hito**—is attached as a prefix or suffix ; thus :—

ichi-nen,	<i>one year = a year.</i>
tsutsumi-hitotsu,	<i>one parcel = a parcel.</i>
hito-tsūki,	<i>one month = a month.</i>

(b) *Plural*.—When more than one thing is implied, certain particles are agglutinated to the word. These particles are **ra**, **domo**, **shu** (often pronounced *shi*), **tachi** and **gata** thus—

<i>Singular.</i>	<i>Plural.</i>
kuruma-ya, <i>'riksha-man.</i>	kuruma-ya-ra, <i>'riksha-men.</i>
onna, <i>woman.</i>	onna-domo, <i>women.</i>
hyakūshō, <i>peasant.</i>	hyakūshō-shu, <i>peasants.</i>
shikwan, <i>officer.</i>	shikwan-tachi, <i>officers.</i>
yakunin, <i>official.</i>	yakunin-gata, <i>officials.</i>

The order in which the preceding particles and examples are shown is in a gradually increasing degree of politeness, **tachi** and **gata** being generally employed for polite speech, whilst among the others **ra** is familiar and least respectful (see “Honorifics,” p. 158).

Occasionally, the idea of plurality is conveyed by reduplication, but the forms thus produced serve to render the idea which English idiom expresses by the noun preceded by "every" rather than the ordinary plural; thus—

kuni, <i>country</i> .	kuni-guni, <i>every country, or various countries</i> .
iro, <i>a sort, a kind</i> .	iro-iro, <i>all kinds</i> .
shina, <i>object</i> .	shina-jina, <i>all kinds of objects</i> .
tokoro, <i>place</i> .	tokora - dokoro, <i>different places, many places, here and there</i> .
hō, <i>a side</i> .	hō-bō, <i>everywhere</i> .

As will be gathered from the foregoing examples, the reduplication almost invariably assumes the *nigori* when commencing with a letter susceptible thereof.

II. GENDER.

Conformably with the absence of number in the noun, Japanese usually ignores all considerations of gender: thus **tori** is either *cock* or *hen*; **ushi**, *bull* or *cow*; **ūma**, *horse* or *mare*. If, however, it be absolutely indispensable to distinguish the sex of an animal, it can be effected by prefixing **o** or **on**, *male*, for the masculine, and **me** or **men**, *female*, for the feminine, the compound thus produced often undergoing a slight change of form for the sake of euphony; thus—

ushi = any <i>bovine animal</i> .	
o-ushi, <i>bull</i> .	me-ushi, <i>cow</i> .
tori = <i>fowl, bird</i> .	
on-dori, <i>cock</i> .	mendori, <i>hen</i> .
ūma = any <i>equine animal</i> .	
omma, <i>horse</i> .	memma, <i>mare</i> .

The words **osu**, *male* ; **mesu**, *female* ; **otoko**, *man* ; and **onna**, *woman*, are also used for the same purpose ; thus—

inu = any *canine animal*.

inu no osu	} <i>a dog.</i>	inu no mesu	} <i>a bitch.</i>
(or) osu no inu		(or) mesu no inu	

ko = *a child*.

otoko no ko, <i>man-child</i> ,	onna no ko, <i>woman-child</i> ,
i.e. <i>a male-child</i> , or	i.e. <i>a female-child</i> , or
<i>boy.</i>	<i>girl.</i>

Osu and **mesu** are used for (lower) animals only, whilst **otoka** and **onna** may be applied indifferently to persons and animals.

Difference in gender is indicated in a very few instances, principally the names of the degrees of relationship, by the use of separate words ; as—

Masculine.

ojisan, *grandfather*.
 chichi, *father*.
 ototsan, *papa*.
 musūko, *son, boy*.
 oji, *uncle*.
 ani, *elder brother*.
 otōto, *younger brother*.

Feminine.

obāsan, *grandmother*.
 haha, *mother*.
 okkāsan, *mamma*.
 musūme, *daughter, girl*.
 oba, *aunt*.
 ane, *elder sister*.
 imōto, *younger sister*.

III. CASE.

Although, strictly speaking, nouns have no cases in Japanese, equivalents for the European case-forms can be

formulated for them by the use of certain particles as suffixes, as exemplified in the following table:—

Yama, a mountain.

<i>Nominative,</i>	Yama, or yama ga,	<i>mountain.</i>
<i>Vocative,</i>	Yama! or yama yo!	<i>O mountain!</i>
<i>Accusative,</i>	Yama, or yama wo,	<i>mountain.</i>
<i>Genitive,</i>	Yama no, or yama ga,	<i>of a mountain, or a mountain's.</i>
<i>Dative,</i>	Yama ni, or yama ye,	<i>to a mountain.</i>
<i>Ablative,</i>	Yama kara, or yama tori,	<i>from a mountain.</i>

(For further illustrations of the uses and employment of these particles, reference should be made to the section on “Postpositions,” p. 32).

IV. COMPOUND NOUNS.

The Japanese language is very rich in Compound Nouns which are produced for the most part in the following manner:—

1. From *two nouns*; as—

<i>gakumon, science, study;</i>	<i>from gaku, learning, and mon, a gate.</i>
<i>hanazono, flower-garden;</i>	<i>from hana, flower, and sono, garden.</i>
<i>kazaguruma, windmill;</i>	<i>from kaze, wind, and kuruma, wheel.</i>
<i>tebukuro, glove;</i>	<i>from te, hand, and fukuro, bag.</i>

2. From *a noun preceded or followed by the stem of an adjective* (see p. 120); as—

<i>to-megame, telescope;</i>	<i>from tōi, far, and megame, spectacles.</i>
<i>yasu-mono, cheap article;</i>	<i>from yasui, cheap, and mono, thing.</i>

3. From a noun preceded or followed by the stem of a verb ;
as—

nusubīto, <i>thief</i> ;	from nusumu, <i>to steal</i> , and hīto, <i>person</i> .
kaimono, <i>a purchase</i> ;	from kau, <i>to buy</i> , and mono, <i>thing</i> .
te-nugui, <i>towel</i> ;	from te, <i>hand</i> , and nuguu, <i>to wipe</i> .
hīto-goroshi, <i>murderer</i> ;	from hīto, <i>person</i> , and korosu, <i>to kill</i> .

4. From two verbal forms ; as—

haki-dame, <i>dust-heap</i> ;	from haku, <i>to sweep</i> , and tameru, <i>to collect</i> .
kigaye, <i>change of dress</i> ;	from kiru, <i>to wear</i> , and kayeru, <i>to change</i> .
hiki-dashi, <i>drawer</i> ;	from hiku, <i>to pull</i> , and dasu, <i>to take out</i> .

As will be seen in the preceding examples, the first letter of the second component in compounds usually takes the *nigori*, thus *hanazono* has *zono* for *sono* ; *hito-goroshi* has *goroshi* for *koroshi*, and so on.

In some instances, the final vowel of the first member in a compound is modified, the substitution of *a* for *e* being the change of most frequent recurrence ; as—

saka-ya, <i>grog-shop</i> ;	from sake, <i>beer</i> , and ya, <i>a house</i> .
kaza-deppō, <i>air-gun</i> ;	from kaze, <i>wind</i> , and teppō, <i>gun</i> .

V. CLASSES OF NOUNS.

1. Abstract Nouns.

These are frequently derived from adjective stems by adding thereto the syllable **sa** ; as—

samusa, *cold, the degree of coldness* ; from samui, *cold*.

takasa, *height* ; from takai, *high*.

shirosa, *whiteness* ; from shiroi, *white*.

Equivalents for abstract nouns are also produced by adding to an adjective or verb the word **koto**, *fact, act, (abstract) thing* ; as—

shiroi koto, *whiteness, the fact that something is white*.

fukai koto, *deep-fact = depth*.

machigata koto, *a mistake*.

dekinai koto, “*cannot-fact*,” i.e. *impossibility*.

These locutions are frequently heard with an ejaculatory signification ; thus—

Takai koto ! *What a height !*

Atsui koto ! *How hot it is !*

2. Concrete Nouns.

These may be formed in a similar manner to abstract nouns, by adding to an adjective the word **mono**, *thing* ; as—

shiroi mono, *a white thing, an object which is white*.

ao mono (*aoi*, green), *green things = vegetables*.

nui mono, *embroidery* ; from nuu, *to sew*.

It must be noted that *mono* nearly always signifies a tangible, material object, whilst *koto* means “a thing of the mind,” “an act or fact.”

3. **Augmentative and Diminutive Nouns.**(a) *Augmentatives.*

These are formed by prefixing **ō**, the root of **okii**, large, to nouns; thus—

nezumi, <i>rat.</i>	ō-nezumi, <i>large rat.</i>
fune, <i>boat.</i>	ō-bune, <i>ship.</i>
tera, <i>temple.</i>	ō-dera, <i>large temple.</i>
shima, <i>island.</i>	ō-shima, <i>large island.</i>

(b.) *Diminutives.*

To produce these, the word **ko**, *child, little*, is employed, prefixed to nouns; thus—

inu, <i>dog.</i>	ko-inu, <i>child-dog, little dog, i.e. puppy.</i>
ishi, <i>a stone.</i>	ko-ishi, <i>a pebble.</i>
tera, <i>temple.</i>	ko-dera, <i>small temple.</i>
shima, <i>island.</i>	ko-jima, <i>small island.</i>

As exemplified in the preceding instances, the words to which **ō** and **ko** are prefixed often assume the *nigori*.

N.B.—Care must be taken to distinguish **ō** large, from **o**, honourable (see p. 155).

VI. NOTES ON VARIOUS NOUNS.

The word, **hazu**, *obligation, necessity*, is often employed to render the idea expressed by the English verbs “ought” and “should”; thus—

Mō	kuru	hazu	da *	} <i>He should be here by now.</i>
<i>already</i>	<i>comes</i>	<i>necessity</i>	<i>is</i>	
Sakujitsu	sono	kane	wo	} <i>I ought to have been paid that money yesterday.</i>
<i>yesterday</i>	<i>that</i>	<i>money</i>		
uketoru	hazu	deshita.		
<i>receive</i>	<i>obligation</i>	<i>was.</i>		

* For the arrangement of words in the sentence, see “Syntax,” p. 167.

Aida, *interval*, is sometimes used to correspond to our “while” or “whilst”; thus—

Watakūshi wa Tokyo ni	}	<i>Whilst I was in Tokio.</i>
<i>me as-for Tokio in</i>		
oru aida. <i>dwelt whilst</i>		
Sō suru aida,	}	<i>Whilst we were doing so.</i>
<i>so do while.</i>		

The word **toki**, *time*, is frequently employed to translate “when”; thus—

Watakūshi to omaye wa	}	<i>When you and I came from our province.</i>
<i>I and you</i>		
kuni kara kita toki <i>province from, came time</i>		
Meshi kuu toki.	}	<i>When eating rice = when dining.</i>
<i>rice eat time.</i>		

The locution **toki ni** is sometimes heard at the beginning of a phrase, with the signification “by-the-bye.”

THE PRONOUN.

I. PERSONAL PRONOUNS.

The Japanese substitutes for the Personal Pronouns of Western languages are merely nouns which by process of time have become pronominal, and their discussion as separate parts of speech is merely to suit the convenience of the foreign student. They are arranged in several classes expressing the various grades of respect or politeness peculiar to the colloquial idiom, and are somewhat similar to the English expressions “your obedient servant,” “your

lordship," etc., or to the Spanish "vuestra merced" (*your honour*).

(a) **Singular.**

1st Person.

The ordinary word for "I" is **watakūshi** (*literally*, "selfishness"). The lower classes generally use the contraction **watashi** or **washi**.

Boku (*lit.* "servant") is much used for the first person by soldiers, students, and young men in general, when addressing each other familiarly.

Temae (*or* **temaye**) is a very humble and therefore respectful equivalent for *I*, and is in frequent use amongst the lower classes to address their superiors. It possesses the peculiarity of being also employed as a rude equivalent for the pronoun of the second person.

Ora, a contraction of *ore wa* is the word for "I" generally used by coolies to each other.

Other equivalents for "I" are **sessha**; **oira** (used familiarly); **wattchi** (used by peasants); **shosei**, and **ore** which is a vulgar corruption of *ware*, the ordinary word for "I" in the classical language.

2nd Person.

Anata, a contraction of **ano kata**, *that side*, was formerly a pronoun used only for the third person, but it has come to be employed for the second, like the Spanish "Usted" and the German "Sie." **Anata** is used when addressing equals or superiors, and with the addition of **sama** (= Mr, Mrs, Miss), it expresses the highest degree of respect.

Omae was originally respectful, but it is now familiar and condescending, and is used to address inferiors, children, and one's own servants.

Omae san (*san* is short for *sama*) is nearly the same as *anata*, but more familiar, and it is heard usually from the mouths of women.

Kisama and **temae** are employed in addressing inferiors familiarly.

Sensei is used in speaking to learned persons.

Students, soldiers, and young men in general use **kimi** when addressing each other in a familiar way.

Danna, **danna san**, and **danna sama** are the expressions used by servants to their masters.

Other equivalents for the second personal pronoun are **sochi** (to inferiors); **konata**; **sonata** (familiar); **sokka** (formal); **nushi** (contemptuous); **ware** (by peasants); and **unu** (abusive).

Of these numerous equivalents for the second person, *anata* and *omae* will usually be found to suffice for the needs of ordinary conversation between Europeans and natives.

3rd Person.

Are is often used for "he" or "she," but is frequently replaced by the more polite forms **ano hito**, **ano o kata**, **ano otoko** ("that man"), and **ano onna** ("that woman").

Mukō, *literally* "the opposite side," is used indiscriminately for "he," "she," or "they."

(b) **Plural.**

The so-called pronouns just discussed may assume the

plural suffixes given on page 9, the forms most commonly employed being as follow:—

1st Person.

“We.”

watakūshi domo.

boku ra.

sessha domo.

sessha ra.

oira, for ore-ra (vulgar).

2nd Person

“You.”

anata gata.

omae (san) gata.

sensei gata.

omae (san) tachi.

danna shu.

kimi tachi.

danna gata.

kisama tachi.

temae tachi-ra.

3rd Person.

“They.”

ano hito tachi.

ano o kata gata.

are ra (rude).

NOTE.—1. *Watakūshi domo* is frequently used for the singular, and is slightly humbler than *watakūshi*.

2. The Japanese never use the equivalents for “we” as in English to signify “you and I.” They only employ them to mean “other persons and I.” To render “we” meaning “you and I,” the locution *anata to watakūshi to* may be used, but usually the idea is rendered more idiomatically by means of “Honorifics” (see p. 154).

The so-called personal pronouns may be followed by the particles (postpositions) exactly as with other nouns, and in this manner the cases may be formed. Thus, exactly as we say—

Ano hito to kenkwa	}	<i>He had a quarrel with</i>
<i>that man with, quarrel</i>		
wo shita		
<i>(acc. sign) did</i>		
		<i>that man.</i>

so we may say—

Watakushi to kenkwa	}	<i>He had a quarrel with</i>
wo shita.		
		<i>me.</i>

In like manner the possessive pronouns are formed simply by the addition of the possessive particle **no** or **ga**, and exactly as we say—

Ano hito no oya	}	<i>The parent of that man.</i>
<i>that man of, parent</i>		

so we may say—

Watakushi no oya,	<i>The parent of me = my</i>
	<i>parent.</i>

Mine, yours, his, hers, theirs, are also translated by **watakushi no**, **anata no**, etc., but they may easily be distinguished from *my, your*, etc., by the particles used with them, or by the context.

From the preceding observations it will be gathered that there is no special declension for pronouns, nor any separate class of possessive pronouns.

Examples of Personal Pronouns.

Watakushi mo mairimasu,	}	<i>I will go too.</i>
<i>I too will-go</i>		

Kimi wa doko ye iku ka? * } *Where are you off to?*
you where to go ?

Boku wa shibai ye } *I am returning to the*
I theatre to,
 kaeru tokoro da, } *theatre.*
return place am

Anata ni o hanashi } *There is something I*
you (hon.) talk
 mōshitai koto ga } *wish to tell you.*
wish-to thing
 gozaimasū,
there-is

Unu uso wo tsuku ze, } *You are telling a lie.*
you lie stick !

Ano hito wa daiku } *He is a carpenter.*
carpenter
 de gozaimasū,
is

Watakushi ni kwankei } *It has nothing to do*
me to, connection
 ga nai, } *with me.*
(nom.) is-not

Ano hito no ta wa } *His rice-field is a long*
rice-field
 yohodo tōi, } *way off.*
very-much is-far

Omae no kiukin wa } *How much are your*
wages
 ikura ? } *wages?*
how-much

* See remarks on “ka,” pp. 38 and 174.

Kore wa anata no kûshi	}	<i>Is not this your comb ?</i>
<i>this your comb</i>		
de wa gozaimasenû ka,		
<i>is-not ?</i>		
Hei ! watakûshi no desû,	}	<i>Yes, it is mine.</i>
<i>yes mine it-is</i>		

The student must note that the use of personal pronouns is much less frequent in Japanese than in English. Except in cases of special emphasis, or where their omission would occasion ambiguity, they are unemployed. Thus, "I am going to Hiogo to-morrow," will be translated *Miônichi Hiogo ye mairimasû* unless it be doubtful to whom the speaker refers, in which case *watakûshi* will be added. If there be an emphasis on the pronoun, as in the sentence, "*I* shall go to Hiogo, but *you* may please yourself," the pronouns will also then be inserted.

The constant repetition of *watakûshi* and *anata* is one of the commonest errors into which Europeans fall, and a Japanese will often carry on quite a long conversation without employing a single pronoun.

II. REFLECTIVE PRONOUNS.

Jibun or **Jishin**, *self* (usually followed by **de**), is the Reflective Pronoun in most frequent use ; thus—

watakushi jibun,	}	<i>myself.</i>
„ jishin,		
go jibun (honorific)	}	<i>yourself.</i>
omae jibun (not		
honorific)		

The above are used only when it is desired to emphasize the idea of "self."

It must be noted, too, that Japanese, like French, distinguishes substantive forms of these pronouns from pronominal adjective forms; thus **kore** corresponds to the French *celui-ci*, *celle-ci*, and stands alone, whilst **kono** corresponds to *ce*, *celle*, and is joined to nouns.

Examples.

Kore wa ikura desū ka, } *How much is this?*
this as-for how-much is (it)

Kore wa teppō de gozaimasu, } *This is a gun.*
gun is

Kono nedan, *This price.*

Kono michi, *This road.*

Sore wa, nan desū? } *What is that (near you, etc.)?*
that as-for what is-it

Sono hako, *That box (in your hand, etc.).*

Are wa, dare no uchi desū? } *Whose is that house*
that as-for, who of house is (it) } *(yonder)?*

Ano takai yama, } *That high mountain (yonder).*
high mountain

Remarks.

1. **Are** and **ano** are sometimes replaced by **kare** and **kano** respectively, but the latter forms belong more to the classical language, and are heard only from the lips of cultured speakers. **Kano** sometimes occurs with the meaning "a certain."

2. **Sore** and **sono** are used in reference to the immediate object of conversation; **are** and **ano** are used when a new subject is proposed. **Sono bōshi**, for example, signifies *that hat*, i.e. *the hat you are wearing*, or, *of which we are speaking*; **ano bōshi**, *the hat you wore yesterday, etc.*

3. **Ano** is frequently heard at the beginning of a sentence, serving merely to draw attention similarly to our "I say, Mr ____."

4. The pronominal adjectives *this* and *that* are often rendered by **tō** before words derived from the Chinese. **Tō** signifies "the one in question," "the actual one," as **tō-nin**, *this (or that) person, the person in question*.

The demonstratives in the following list are derived from the same roots as those just discussed.

Konna,	}	<i>This sort of; such as this.</i>	
Kō iu,			
(near){ Sonna,	} <i>That sort of;</i>	{ (remote){ Anna,	} <i>That sort of;</i>
Sō iu,			

N.B.—The remarks on the words in the first list apply equally to the corresponding words in this, and need not be repeated.

Examples.

Konna nedan,	<i>This kind of price.</i>
Kō iu rōsoku,	<i>This sort of candle.</i>
Sonna koto,	} <i>That kind of thing.</i>
Sō iu koto,	
Anna hīto ni korarecha, <i>that-sort-of person by, getting-come,</i>	} <i>One is perplexed when</i> <i>such people come to</i> <i>one's house.</i>
meiwaku shimasū, <i>trouble does</i>	
A iu hanashi wa mettani <i>such-as-that story seldom</i>	
kikimasenū, <i>(one) hears</i>	} <i>One seldom hears a</i> <i>story of that sort.</i>

The words in the succeeding list are adverbs from the

same roots as the pronouns just dealt with, and they may be advantageously discussed at this stage.

Ko,		<i>Thus, like this, so.</i>	
Koko,	}	<i>Here, hither.</i>	
Kochi(ra),			
Kōya,		<i>This manner.</i>	
Konnani,		<i>In this kind of way.</i>	
Kokoera,		<i>Hereabouts.</i>	
	<i>Near.</i>	<i>Remote.</i>	
Sō,	<i>Like that, in that way, so.</i>	A, <i>Like that, in that way, so.</i>	
Soko,	} <i>There.</i>	Asūko,	} <i>There.</i>
Sochi(ra),		Achi(ra),	
Sayō,	<i>That manner.</i>		
Sonnani,	<i>In that kind of way.</i>	Annani,	<i>In that kind of way.</i>
Sokoera,	<i>Thereabouts.</i>	Asūkoera,	<i>Thereabouts.</i>

Examples.

Koko ye oite oite kudasai,	}	<i>Please put it here.</i>
here to, putting condescend		
Achira ye mate,	}	<i>Wait there.</i>
there in wait		
Asūko kara saki wa jiki	}	<i>It is no distance</i>
there, from, front as-for immediately		
destū,		
is		
Sō moshimashitareba, mina	}	<i>They all became angry</i>
so, when-I-said, all		
okorimashita,		
became-angry		
A! sayō deshītakke,	}	<i>Ah! that is how it was.</i>
ah thus it-was		

Shō shō sokoera de matte ore, } *Stay where you are*
a-little thereabouts waiting remain } *a little.*

Sonnani yasuku wa uranakatta, } *I did not sell so*
so cheap (I) did-not-sell } *cheaply as that.*

Kochira ye o tōri nasai, } *Please come in here.*
here to to-pass condescend }

IV. INTERROGATIVE PRONOUNS.

Dare, } *Who?* (Subst.) Dore, } *Which?*
 Donata (polite), } (Adj.) Dōno, }
 (Subst.) Nani, *What?*

Examples.

Dare ga sō itta, } *Who said so?*
thus said }

Donata desū, } *Who is it?*
is (it) }

Dore ni shimasho, } *Which shall I take?*
shall-do }

Dōno fune, *Which ship?*

Nani shi ni kita, } *What have you come to do?*
do to have-come }

Dare no hako, } *Whose box?*
who of box }

Dare ni kane wo yatta, } *To whom did he give the*
to money (acc.) gave } *money?*

Remarks.

1. **Donata** (for **dōno kata**, *which side*), is employed as a polite substitute for **dare**. A still more respectful phrase is **donata sama**.

2. **Nani**, *what?* is applied to inanimate objects only.

V. INDEFINITE PRONOUNS.

The Indefinite Pronouns are formed from the Interrogative Pronouns by addition of the particles **ka**, **mo**, **de mo**, and **zo**; thus—

Dare ka,	<i>Somebody (or other).</i>
Dare mo,	<i>Anybody, everybody.</i>
Dare de mo,	<i>Anybody, everybody, any one whatever.</i>
Dore ka,	<i>Some one thing, one or other.</i>
Dore mo,	<i>Any one thing, nothing.</i>
Dore de mo,	<i>Anything whatever, either one, any one (thing).</i>
Nani ka,	<i>Anything, nothing, something (or other).</i>
Nani mo,	<i>Anything, nothing.</i>
Nan de mo,	} <i>Anything, Everything.</i>
Nani de mo,	
Nanzo,	} <i>Something, anything, any, something or other.</i>
Nani zo,	

Examples.

Dare ka sō itta, } *Somebody said so.*
 so said

Dare de mo shitte imasu, *Everybody knows it.*

Dare de mo yoroshū } *Anybody will do.*
 good
 gozaimasū,
 is

Dore ka hitotsu chōdai, *Please give me one or the other.*

Dore mo ikemasen ka, } *Will not one of these suit you?*
 any-one-thing will-go ?

Daiku ni nani ka o <i>carpenter to, something</i> yari nasare, . <i>give do</i>	}	<i>Give the carpenter something.</i>
Nani mo gozaimasenü, Nani de mo shitte iru, Nan de mo yoroshii, Nanzo omoshiroi hanashi <i>amusing story</i> ga gozaimasen ka, <i>is-not ?</i>		
	}	<i>There is nothing whatever. He knows everything. Anything will do. Can you not tell us something amusing.</i>

Remarks.

1. The polite forms for **dare** are **donata ka**, **donata mo**, and **donata de mo**; thus—

Donata ka o ide ni natte <i>going to having-become</i> orimasü ka, <i>is ?</i>	}	<i>Has somebody come?</i>

Donata mo ikaremasen, <i>can-go</i>	}	<i>Nobody can go.</i>

Donata de mo ikareru, <i>can go</i>	}	<i>Anybody can go.</i>

2. **Dare mo**, **dore mo**, and **nani mo** are generally used with negative verbs, and are equivalent to the English “nobody” and “nothing.”

Indefinite adverbs may be formed from the interrogative adverbs in like manner to the indefinite pronouns; thus—

Dōka ,	<i>Somehow (or other).</i>
Dōmō ,	<i>Really, somehow.</i>
Dō de mo ,	<i>Anyhow.</i>
Doko ka , dokko ,	<i>Somewhere (or other).</i>
Doko mo ,	<i>Everywhere.</i>
Doko de mo ,	<i>Anywhere.</i>

Dochi(ra) ka,	{	These are the same as the last
„ mo,		
„ de mo,		
		three, and they may also be used
		for <i>dore ka</i> , <i>dore mo</i> , and <i>dore de</i>
		<i>mo</i> when two only are spoken of.

Examples.

Dōka nasaimashita ka,	{	<i>Is anything wrong with you?</i>
Sore wa, dochira de mo		
yoroshii,		
		<i>Oh! either (of the two) will</i>
		<i>do.</i>
Doko ka de mita yō	{	<i>I believe I have seen him</i>
<i>somewhere seen manner</i>		
ni omoimasu,		
<i>think</i>		<i>somewhere or other.</i>
Doko ni mo gozaimasen,		<i>There are none to be had</i>
		<i>anywhere.</i>

VI. RELATIVE PRONOUNS.

In the Japanese language there are no Relative Pronouns, and to express reference or relation to another noun or pronoun in the sentence the verb is prefixed to the noun attributively exactly as an adjective might be. Thus, just as we say “a good boy,” so also we may say “a runs boy,” i.e. “a boy who runs”; “a plays boy,” i.e. “a boys who plays,” as exemplified in the following phrases:—

Nigeta hito,	{	<i>The person who ran away.</i>
<i>ran-away person</i>		
Kuru hito,	{	<i>The man who comes.</i>
<i>comes</i>		
Kita hito,	{	<i>The man who came.</i>
<i>came</i>		
Sakujitsu katta hako,	{	<i>The box I bought yesterday.</i>
<i>yesterday bought box</i>		

Shiranū hīto, } *A man whom I do not know.*
know-not
 Tsunekichi to iu hīto, } *The man called Tsunekichi.*
that-called

NOTE.—The appearance of ambiguity caused by the use of the active where we should expect the passive, as seen in the last phrase but one, is in most cases dispelled by the context. Thus *sakujitsu katta hako* cannot be construed as “the box which bought (something) yesterday,” but only “the box which I bought yesterday.”

Remarks.

The words **tokoro no** (*literally*, “of place”), are not in frequently heard from the mouths of learned people, with the force of the relative pronouns *who*, *which*, and *that*; thus—

Kuru tokoro no hīto } *The man who comes.*
 (for) Kuru hīto, }
 Koroshīta tokoro no }
 akindo, } *The merchant who killed.*
 (for) Koroshīta akindo, }
 killed merchant
 Korosareta tokoro }
 no akindo, } *The merchant who was killed.*
 (for) Korosareta akindo, }

POSTPOSITIONS.

In Japanese that relationship of words which, in English, is expressed by *Prepositions*, is indicated by what are termed by Western grammarians “*Postpositions*” from the fact of their being placed *after* the words with which they are directly connected. These postpositions, in

addition to fulfilling the prepositional office, are also used as conjunctions, and they serve also, as we have seen, to express those relations of words which Latin, German, and other European languages indicate by the use of case-inflections.

The following scheme shows all postpositions in common use, together with their most usual significations, and to facilitate reference they are arranged alphabetically.

Dano.

Dano is a combination of the verb **da**, *is*, and the postposition **no**. It is employed in enumerating a number of objects when it is desired to particularise each one as fully as possible. It is generally translated “and,” and must be repeated after each of the things enumerated ; thus—

Daiku dano, kajiya dano,	} <i>Carpenters, blacksmiths,</i>
<i>carpenters</i> <i>blacksmiths</i>	
yaneya dano,	
<i>tilers</i>	
	} <i>and tilers and such.</i>

The student should note carefully the distinction existing between **dano** and **ni** (see p. 41) used in enumerations, for whilst the latter is employed simply to join together the names of a definite number of objects, *dano* expresses the idea of a group or series of things similar to those enumerated. Thus *daiku ni, kajiya ni, yaneya ni* signifies “carpenters, blacksmiths and tilers,” and no more than these three classes of workmen, but *daiku dano, kajiya dano, yaneya dano* means “carpenters, blacksmiths, tilers and the like,” and may thus include other workmen also.

The word **dano** is considered to be somewhat impolite, and cultured speakers usually substitute its more courteous equivalent **de gozaimasu no**.

De.

The primary use of this postposition is to convey the meanings expressed by the English “by,” “with,” “at,” “in,” “on account of”; as—

Oka de iku,	}	<i>To go by land.</i>
<i>land to-go</i>		
Hasami de kiru,	}	<i>To cut with scissors.</i>
<i>scissors to cut</i>		
Tōkyō de hōchō wo kaimasho,	}	<i>I shall buy a knife at Tokio.</i>
<i>Tokio knife shall-buy</i>		
Hiogo de sōba wa ikura,	}	<i>What is the price in Hiogo?</i>
<i>price how-much</i>		
Nawa de shibaru,	}	<i>To fasten by means of a rope.</i>
<i>rope to-fasten</i>		
Wakaranai de komaru,	}	<i>I am troubled on account of his not understanding.</i>
<i>not-understanding am-troubled</i>		

A second use of **de** is puzzling to the student as it seems to have no meaning and to be superfluous in the sentence. It is then a corruption of **nite**, the gerund of an obsolete verb. Its real signification in these cases is “being”; thus—

Ima no bettō wa, dajaku	}	<i>The groom I have now is useless, (as) he is so lazy.</i>
<i>now of, groom lazy</i>		
de yaku ni tatanai,		
<i>being usefulness stands-not</i>		
Watakushi wa isha de	}	<i>I am the doctor.</i>
<i>me doctor being</i>		
gozaimasū,		
<i>am</i>		

The last sentence exemplifies the most common mode of expressing the English verb “to be,” that is, by means of

de aru, de arimasū, de gozaimasū. With these various verbs for “to be,” **de** forms a group of contractions, thus *de aru* is usually contracted to **da**; *de arimasū* and *de gozaimasū* to **desū**; *de arimashita* to **deshita**; *de atta* to **datta**, etc. (see pp. 78, 92, 106, and 164); thus the last sentence above would commonly be rendered *Watakūshi wa isha desū*.

In some cases the postposition *wa* is added to *de*, usually in expressions indicative of displeasure, and in interrogative and negative sentences. *De wa* is generally contracted into *ja* in conversation; thus—

Kore de wa, ōki ni <i>this by greatly</i> komarimasū, <i>am-perplexed</i>	}	<i>I am much perplexed with this.</i>
--	---	---------------------------------------

Kore ja (or de wa) nai, *It is not this.*

I ja nai ka, *Is it not good? = Are you not satisfied?*

A substantive with **de** affixed frequently renders an English nominative, when the substantive verb is accompanied by a qualifying word or expression after *de*; thus—

Kore bakari de taranū <i>this alone not-enough</i> d'arō, <i>will-be</i>	}	<i>This will not be enough alone (i.e. something else will be required in addition).</i>
---	---	---

Hītotsu de yoroshiū <i>one good</i> gozaimasū, <i>is</i>	}	<i>One will be sufficient.</i>
---	---	--------------------------------

De is often combined with **mo**, *even, also*, and **de mo** is frequently thus employed in a manner not needing translation into English, although retaining the signifi-

tion of “even” in the Japanese sentence, as the following examples show :—

Sore wa ninsoku de mo	}	<i>Even a coolie can comprehend that.</i>
that coolie		
wakaru,		
is-intelligible		

Ato de mo yoroshī,	}	<i>It will do afterwards.</i>
after even is-good		

Kao de mo, o arai	}	<i>Will you wash your face, Sir?</i>
face even to-wash		
nasaru ka,		
condescend?		

(For *de mo* with Interrogative Pronouns, see p. 29.)

Ga.

This particle was originally a genitive sign, and it still possesses the sense expressed by our “of” in the names of certain places and in a few locutions, as : **Koma-ga-take**, *Colt's Peak* (a mountain); **Hoshi-ga-oka**, *The Mound of the Stars* (a part of Kamukura); **ga sūki**, *liking, fond of*; **ga kirei**, *not liking, not fond of*; **ga hoshii**, *desirous of*.

Ga is now, however, employed as the generic nominative sign, though the nominative case is not necessarily associated with *ga*, as, for instance, when a noun is followed by *wa* or *mo*.

Examples.

Ame ga futte kimashīta,	}	<i>It has commenced to rain.</i>
rain falling has-come		

Fuyu ga kimashīta,	}	<i>Winter has come.</i>
winter has-come		

Kane ga nai,	}	<i>There is no money; or I have no money.</i>
money is-not		

Kane ga aru ka,	}	<i>Is there any money; or Have you any money?</i>
is ?		

Ga frequently follows a substantive in cases where the accusative is naturally expected; thus—

Tabako ga o suki desū ka, } *Are you fond of tobacco?*
 fond-of is ?

Kono imi ga wakarimasenū, } *I do not understand*
 meaning is-unintelligible } *this.*

In the above sentences “tabako” and “imi” are regarded by native grammarians as the subjects of the sentences.

When situated at the end of a clause *ga* may usually be rendered by “but” or “yet,” and this force is frequently conveyed merely by a pause; as—

Konnichi o taku ye agaru } *I would go to your house*
 to-day house to go-up
 no desū ga, ashi ga } *to-day, but my leg is*
 is leg *painful (therefore I*
 itamimashite, } *cannot go).*
 being-painful

Tori-naosō to omou ga, } *I wish to mend it, but I*
 take-will-mend think
 tori-naosenai, } *cannot.*
 take-cannot-mend

Kochira de zonjite oreba } *I would tell you if I*
 here in knowing if-be
 mōshi-agemasu ga, } *knew, but (I do not*
 say-will-lift-up but } *know).*

Tokoro ga, or **daga**, at the commencement of a sentence, signifies “well then——”; “in this case, then——”; “upon this——”; thus—

Tokoro ga, sono ban ni } *Well, then, on that*
 that night on } *night—.*

Ka.

Ka serves to ask a question or to express a doubt, and in the English translation of a Japanese sentence where it is used in this connection, it may be replaced by a note of interrogation ; thus—

Arimasū, *There is.*
 Arimasū ka, *Is there?*
 Kita ka, *Has he come?*

When the sentence includes some other interrogative word, *ka* is generally omitted, as, for instance, in the following—

Dare desū } *Who is it?*
 who is (it) }
 Itsu shinimashita, } *When did he die?*
 when (he) died }

Between two substantives *ka* corresponds to the English “or,” and when repeated in the sentence it has the force of the correlatives “whether—or,” “either—or”; as—

Kore wa atarashii ka <i>this new</i>	}	<i>Whether is this new or old?</i>
furui ka, <i>old</i>		
Otoko ka onna ka, <i>man woman</i>	}	<i>Whether is it a male or a female?</i>
Tama ka ya ni, <i>bullet arrow</i>	}	<i>He was killed either by a bullet or by an arrow.</i>
atatte shinimashita, <i>striking he-died</i>		

(For *ka* with Interrogative Pronouns and Adverbs, see p. 29.)

Kara.

Used with nouns **kara** means “from” and “since,” but with verbs it bears the significations “because,” “after,” “for” (when meaning “because”); thus—

Shinagawa kara Tōkyō made, <i>Shinagawa to</i>	}	<i>From Shinagawa</i>
		<i>to Tokio.</i>
Sakujitsu kara,		<i>Since yesterday.</i>
Rusu datta kara, shiranai, <i>absent was not-know.</i>	}	<i>I do not know because</i>
		<i>I was absent.</i>
Asa-han wo tabete kara, <i>breakfast having-eaten</i>	}	<i>I shall not go until</i>
de nakūcha ikimasenū, <i>if-not do-not-go</i>		<i>after breakfast.</i>
Kutabiremashita kara, choto, <i>have-become-tired a-little</i>	}	<i>Let us rest a little</i>
yasumimashō, <i>will-probably-rest</i>		<i>for I am tired.</i>

Made.

This postposition may be employed to render the ideas conveyed by such English words and locutions as “to,” “up to,” “as far as,” “till,” “until,” etc., as exemplified in the following :—

Hiogo made aruite ikimasu, *I shall walk as far as*
Hiogo.

Yokohama made donogurai, <i>what-amount</i>	}	<i>How far is it to</i>
aru, <i>is</i>		<i>Yokohama?</i>

Sakuban osoku made, <i>last night late</i>	}	<i>He had not returned up to</i>
kayerananda, <i>not-returned</i>		<i>late last night.</i>

Komban made machimasu, <i>to-night will-wait</i>	}	<i>I will wait until</i>
		<i>to-night.</i>

Watakūshi no kuru made	}	<i>Please wait till my coming, i.e. till I come.</i>
<i>me of, to-come</i>		
matte ite kudasai,		
<i>waiting being deign</i>		

Mo.

When used alone, **mo** signifies “also,” “too,” “even”; thus—

Kono hako mo o kai	}	<i>Buy this box also.</i>
<i>box buy</i>		
nasare,		
<i>do</i>		
Ore mo ikō,	}	<i>I will go too.</i>
<i>I will-go</i>		
Aru keredo mo omaye	}	<i>I have some, but I shall not give you any.</i>
<i>are although even you</i>		
ni wa yaranai,		
<i>to give-not</i>		

When repeated, in an *affirmative* sentence, “**mo—mo**” renders the English “both—and”; as—

Inu mo neko mo ōi	}	<i>It is a place where there are both cats and dogs.</i>
<i>dogs cats numerous</i>		
tokoro desū,		
<i>place is</i>		

In a *negative* sentence, “**mo—mo**” means “neither—nor”; as—

Yoku mo, waruku mo	}	<i>It is neither good nor bad.</i>
<i>good bad</i>		
nai,		
<i>is-not</i>		

N.B.—*Mo* must not be confounded with the adverb *mō* (see p. 145),

Ni.

The primary meaning of this particle is “to, in, into”;
as—

Kioto ni orimasu,	<i>He lives in Kioto.</i>
Tera ni hairimashita,	} <i>He has gone into the temple.</i>
<i>temple has-gone</i>	
Tōkyō ni mairimasu,	<i>I go to Tokio.</i>

Ni means “and” in enumerating several objects;
thus—

Mikan ni budō,	} <i>Oranges and grapes.</i>
<i>oranges grapes</i>	

With passive verbs ni means “by,” and when preceding a causative verb (see p. 109), it denotes the person who is caused to perform the action; as—

Neko wa inu ni kamereta,	} <i>The cat was bitten by the dog.</i>
<i>cat dog was-bitten</i>	
Ame ni furi-komeraremashita,	} <i>We were kept in by the rain.</i>
<i>rain (we)-were-kept-in</i>	
Inu ni ye wo kuwasero,	} <i>Give the dog its food.</i>
<i>dog by food make-eat</i>	
Hito ni sagasasemashō,	} <i>I will cause the man to seek it.</i>
<i>man by will-make-seek</i>	

When suffixed to the indefinite forms of verbs (see p. 80) ni means “to,” “in order to”; thus—

Hana wo mi ni ikimasu,	} <i>I go to see the flowers.</i>
<i>flowers see (I)-go</i>	
Kimono wo arai ni yatta,	} <i>He sent the clothes to be washed.</i>
<i>clothes wash sent</i>	

Ni is often suffixed to nouns to form adverbs ; thus—

baka,	<i>a fool.</i>	baka ni,	<i>foolishly.</i>
dai-ichi,	<i>number one.</i>	dai ichi ni,	<i>firstly.</i>
daiji,	<i>care.</i>	daiji ni,	<i>carefully.</i>
heta,	<i>one unskilled.</i>	heta ni,	<i>unskilfully.</i>
ima,	<i>the present time.</i>	ima ni,	<i>presently.</i>
jōzu,	<i>one who is skilled.</i>	jōzu ni,	<i>skilfully.</i>
makoto,	<i>truth.</i>	makoto ni,	<i>truly, really.</i>
rippa,	<i>magnificence.</i>	rippa ni,	<i>magnificently.</i>
shinsetsu,	<i>kindness.</i>	shinsetsu ni,	<i>kindly.</i>
tashika,	<i>certainly.</i>	tashika ni,	<i>certainly.</i>
ue,	<i>the top.</i>	ue ni,	<i>above, on.</i>

Care should be taken to distinguish between the uses of **de** and **ni**, both of which may sometimes be rendered by “in.” **De** is employed to indicate the place where an action is performed, whilst **ni** denotes the place where something exists. Compare the two examples following :—

Kono kawa de, uwo ga	}	<i>Are there any fish to be</i>
river in fish		
tsuremasu ka,		
are-catchable ?		<i>caught in this river ?</i>
Kono kawa ni uwo wa	}	<i>Are there no fish in this</i>
in		
imasen ka,		
are-not		<i>river ?</i>

No.

No, *of*, is the ordinary genitive sign, and after a noun it usually indicates possession ; thus—

Inu no tsume,	}	<i>a dog's claws.</i>
dog of, claws		
Hako no kagi,	}	<i>The key of the box.</i>
box of, key		

Kin no kahei, <i>gold of, coins</i>	}	<i>Gold coins.</i>
Amerika no Daitoryo, <i>of, President</i>	}	<i>The President of America.</i>
Omaye no kimono, <i>you of, clothes</i>	}	<i>Your clothes.</i>
Hari no ana, <i>needle of, hole</i>	}	<i>The eye of the needle.</i>

No is also employed to join two nouns in apposition ; thus—

Bettō no Kurokawa, <i>groom Kurokawa</i>	}	<i>The groom K.</i>
Yamato no kuni, <i>Y. province</i>	}	<i>The province of Y.</i>
Dokushin no watakūshi, <i>bachelor I</i>	}	<i>I (who am) a bachelor.</i>

At times, **no** is employed attributively after adjectives, with the force of the English “one” or “ones,” as shown in the following sentences :—

Motto yasui no ni shiyō, <i>more cheap one to will-do</i>	}	<i>I will take a cheaper one.</i>
Kore wa ii no da, <i>this good one is</i>	}	<i>This is a good one.</i>
Kore ! nibui no bakari aru ; <i>these blunt ones only are</i>	}	<i>These are only blunt ones ; are there no sharp ones ?</i>
togatta no ga arimasenū ka, <i>sharp ones are-not ?</i>		
Kō iu no mo hayarimasū, <i>this-sort ones also are-fashionable</i>	}	<i>These also are fashionable so kindly look at them.</i>
kara, goran nasai, <i>as glance deign</i>		

When a cardinal numeral precedes a noun qualified by it, the postposition **no** is generally suffixed to the numeral, thus—

Mitsu no hako, } *Three boxes.*
three boxes

instead of—

Hako mitsu.

Hītotsu no tsutsumi, } *One parcel.*
one parcel

instead of—

Tsutsumi hītotsu.

A very favourite idiom is the employment of **no** as an equivalent for **koto**, *act*, *fact*. Most frequently this construction is used in conjunction with the verb **da** or **desu**, and is generally translated by “it is that,” or “is it that?”

Examples.

Nani wo suru no desū ? } *What is that? (you are*
what (acc.) do fact is } *doing).*

Konai no darō, } *Perhaps he will not come.*
will-not-come fact probably is

In sentences like the preceding, the *o* of the word *no* is usually elided in conversation, so that the phrases become *Nani wo suru n'desū* and *Konai n'darō*. If, however, *no* is placed at the end of the clause, the *o* cannot be omitted, as for example in—

Aru no ? } *Is there? (Is it a fact that there is?)*
is, fact

Shi.

This postposition often serves as the copulative “and” with verbs in the Indicative Mood. Care must be taken not to confound it with the Indefinite Form of the verb **suru**, *to do* (see p. 73).

Examples.

Sawashi hi mo aru shi; <i>busy day and</i>	}	<i>I have busy days and resting days (hima, rest leisure, interval).</i>
hima na hi mo aru, <i>interval</i>		

Takai shina mo aru shi, <i>expensive articles and</i>	}	<i>There are expensive articles and also cheap ones.</i>
yasui no mo aru, <i>cheap</i>		

Kono tera wa yama mo <i>temple mountain</i>	}	<i>One can see the mountain from this temple, and the river also is to be seen.</i>
mieru shi, kawa mo mieru shi, <i>is-seen river also</i>		

To.

Used with nouns, **to** may be taken as an equivalent for the copulative “and.” It is usually repeated after each noun, but even when not so repeated it invariably belongs to the word immediately before it and not to the one following; thus—

Budō to mizu to wo motte <i>wine water bring</i>	}	<i>Bring wine and water.</i>
o ide,		

Ano hito to ikimashita, <i>that man and (I) went</i>	}	<i>I went with him.</i>
Anata to, watakushi to,		

You and I.

Other idiomatic uses of **to** may be classed under this head; as—

Kono bettō to issho ni ike, <i>this groom and same-place go</i>	}	<i>Go with this groom.</i>
Kore to wa chigaimasu,		

<i>this and as-for differs</i>	}	<i>It is different from this.</i>
Akindo to kenkwa wo shita, <i>merchant and quarrel (he) did</i>		

<i>had a quarrel.</i>

Riōnin	to	mo,	}	<i>Both of them.</i>
<i>two-men</i>	<i>and</i>	<i>even</i>		

To has also at times the sense of the conjunction “that,” and it is used as the sign of quotation or of indirect statement; thus—

Uso da to omoimasū,	}	<i>I think that it is a lie (literally, lie is, that (I) think “it is a lie,” that I think).</i>
<i>truth is, that (he) says</i>		

Hōnto da to iimasu,	}	<i>He says that it is true (literally, truth is, that (he) says “it is truth,” that he says).</i>
<i>truth is, that (he) says</i>		

Koko de awō to wa	}	<i>I did not expect to see you here (literally, “will - meet you here,” this I did not expect).</i>
<i>here will-meet</i>		
omowananda,		
<i>did-not-expect</i>		

In phrases like the two first above, “that” is often omitted in English, but *to* cannot be so dispensed with in the Japanese sentence. Thus we may say in English “I say it is a lie,” or “I say that it is a lie”; “he says it is true,” or “he says that it is true.”

The following examples illustrate an important idiomatic use of **to** with the literal meaning “that,” but being untranslatable into English :—

O namaye wa nan' to iu ka,	}	<i>What is your name? literally, “as to your name, what (do people) say that it is.”</i>
<i>name as-for what that say</i>		

Watakushi wa Hagiwara to	}	<i>My name is H.</i>
<i>me that</i>		
mōshimasū, <i>call</i>		

Maruyama to mōsu tokoro,	}	<i>A place called M. (literally, a place (of which they say) it is M.).</i>
<i>that say place</i>		

Very frequently in a sentence containing **to** an ellipsis

occurs with certain parts of the verbs **iu**, *to say*; **omou**, *to think*; **kiku**, *to hear*; and **suru**, *to do*; thus:—

O gakkō ni iku tote, school to, (I) go (saying) demashita. that went-out	}	<i>He went out saying that he was going to school.</i>
Anata ni kenkwa (shō), you with quarrel (will do) to (omotte) kimashita, thinking came		

To after verbs often means “if” or “when”; as—

Sugu ikanai to, okuremasū, at-once go-not if are-late	}	<i>If you do not go at once you will be too late.</i>
Kuru to sugu ni, come when immediately		
Yoku-jitsu ni naru to, next-day become when	}	<i>When the next day came.</i>

Placed at the end of an assertion **to** has a strongly emphatic form. When thus used it is generally followed by **mo**; as—

Arimasū ka? Arimasū to mo! *Are there any? Of
course there are!*

Yō gozaimasū to itte mo, } *Certainly I shall!*
good is that said even

Wa.

This is a distinctive, separative or isolating postposition corresponding somewhat to the French “*quant à*” and may be translated by “as for,” “with regard to,” “so far as . . . goes (is concerned),” etc. In English the same notion is expressed, not by a separate word, but by an emphasis on the noun.

Examples.

Kore de wa ikenai, } *This wont do.*
this with cannot-go

Atsui koto wa atsui, <i>thick fact is-thick</i>	}	<i>As far as thickness is con-</i>
		<i>cerned, it is thick.</i>

Konda wa sonna wake <i>this-time such reason</i>	}	<i>This time, there will be</i>
ja (for de wa) nai, <i>is not</i>		
		<i>nothing of that sort.</i>

Konnichi wa, yoi tenki <i>to-day good weather</i>	}	<i>To-day it is fine (whatever</i>
de gozaimasü, <i>is</i>		
		<i>the weather has been).</i>

Ima wa te-süki de gozaimasü, <i>now hand-empty am</i>	}	<i>Now I am at liberty</i>
		<i>(although I have</i>
		<i>been so busy).</i>

Kore wa umai, are wa mazui, <i>this is-delicious, that is-unpleasant</i>	}	<i>This is delicious,</i>
		<i>but that is dis-</i>
		<i>agreeable.</i>

In interrogative sentences **wa** often appears to be employed in asking a question, but an ellipsis must always be supplied. For example, **ato wa**, pronounced interrogatively, signifies "What is the next (thing)?" but literally it is "As for the next (thing), what is it?"

Examples.

Watanabe San! tsüben wa?	}	<i>Mr Watanabe, what</i>
<i>Mr interpreter as-for</i>		<i>about the inter-</i>
		<i>preter?</i>

Inu wa?		<i>Where is the dog?</i>
---------	--	--------------------------

O atsuraye wa?	}	<i>What is your order, Sir?</i>
<i>order</i>		

From the preceding observations and examples it will be gathered that **wa** is not, as is advanced by some writers, a sign of the nominative case. Certainly the word which **wa** follows has often to be rendered, in the English translation,

by a nominative, but in the Japanese sentence it never has the nominative force.

Beginners are often puzzled to know when to use **wa** and when **ga**, inasmuch as in many cases the same English translation must be rendered to two Japanese sentences, one containing **wa** and the other **ga**.

This is an important point, and one that must be clearly apprehended by every one endeavouring to express English ideas in the Japanese language. Although an incorrect use of the two words is impossible when the mind is fairly penetrated by Japanese, yet it is impossible to formulate precise rules for their employment.

The following explanations will probably suffice to minimise the difficulty and enable the student to recognise the distinction between **wa** and **ga**.

If the doctor is regularly visiting a patient in my house, the servant will probably announce his arrival by the words, "**Isha wa miemashita**," "The Doctor has *come*." In this case the "Doctor" (subject) is uppermost in the servant's mind. If, on the other hand, there be no one ill in the house, the Doctor's visit would be unexpected, and if he came he would be announced by, "**Isha ga miemashita**," "The *Doctor* has come!" Here the unexpected arrival of a medical man is predominant in the maid's thoughts.

Similarly, if a friend has died suddenly and unexpectedly, a person would inform me of his death by saying, "**Seibun San ga shinimashita**," "*Mr Seibun* is dead!" but if he had been ill and his death were expected at any moment, the sentence would be, "**Seibun San wa shinimashita**," "*Mr Seibun* is *dead*."

From the preceding observations it will be understood that **wa** is separative and emphatic, although there will usually be no emphasis on the corresponding part of the English sentence when the English substantive is a

nominative. **Ga**, however, has nothing particularly emphatic about it, although in the English translation of a sentence in which it appears, its nearest equivalent is an emphasis on the word which it follows.

The rule for two nominatives in antithetical phrases is, that either **ga** may be employed in each, or else **wa** may be employed in each; thus, for the example on page 48, **Kore wa umai, are wa mazui**, *This is delicious, that is disagreeable*, we might substitute **Kore ga umai, are ga mazui**, in which case the two subjects would receive a stronger emphasis than the two predicates.

Wo.

Wo denotes that its associated word is the object in the sentence, and it is the nearest equivalent for the accusative case in Japanese although a noun in this case is not necessarily followed by **wo**. The accusative may be signified by the employment of other words than **wo** as well as by the form of the sentence, and the accusative case governed by a preposition does not take **wo**. It is also rejected before **suru** and **itasu**, *to do*, as well as in various other connections.

Examples.

Kondate	wo	misete	kudasai,	} <i>Please allow me to see</i> <i>the bill-of-fare.</i>
<i>bill-of-fare</i>		<i>showing</i>	<i>condescend</i>	

Ato	kara	go	aisatsu	wo	} <i>I will send my reply after-</i> <i>wards.</i>
<i>after</i>			<i>reply</i>		
		moshimashō,			
		<i>will-say</i>			

Nani	wo	suru,	} <i>What are you doing?</i>
<i>what</i>		<i>do</i>	

Hon-yaku	suru,	} <i>To translate, to make a translation.</i>
<i>translation</i>	<i>to-do</i>	

Kannin shīte kudasare, } *Please have patience*
patience having-done give } *with me.*

Meshi kuu toki, } *When dining (literally, when*
rice eat time } *eating rice).*

Wo is not infrequently employed in cases where a preposition appears in the English sentence, as in the following :—

Kuruma wo orite,	}	<i>Getting out of the</i>
<i>'riksha having-got-down</i>		
Hachijiu yen to iu taikin	}	<i>He was robbed of the</i>
<i>eighty called large-money</i>		
wo torareta,		
<i>was taken</i>		<i>large sum of eighty</i>
		<i>yen.</i>
Omaye no o kage de kinsu	}	<i>Thanks to you, I was not</i>
<i>you shadow by money</i>		
wo torarenai,		
<i>not-taken</i>		<i>robbed of my money.</i>
Mise wo demashita,	}	<i>He went out of his shop.</i>
<i>shop went-out</i>		

Ya.

This postposition is sometimes expressive of hesitation, doubt, or reflection, and often it is simply an ejaculation. In some contexts it is a conjunction, and should be translated “and” or “or.”

Examples.

Kurokawa ya !	<i>I say, Kurokawa (a name)</i>	
Uma ya inu ya buta ga	}	
<i>horses dogs pigs</i>		
arimasu,		
<i>are</i>		<i>There are horses, dogs</i>
		<i>pigs, and such.</i>
Nido ya sando,	}	<i>Two or three times.</i>
<i>twice three-times</i>		
Omocho ya nani ka,	}	<i>Toys or something.</i>
<i>toys something</i>		

Ye.*

Ye signifies “to,” “into,” “towards,” “at,” and when added to nouns it is an equivalent of the dative case ; thus—

Gakkō ye, o ide desū ka, <i>school exit is ?</i>	}	<i>Do you go to school ?</i>
Shibai ye iki-gake ni <i>theatre to going-while</i>		
gakkō ye chotto yorimasū <i>school at, just will-stop</i>	}	<i>On the way to the theatre I will just drop in at the school.</i>
Suteishon ye itte o machi <i>at go wait</i>		
nasai, <i>condescend</i>	}	<i>Kin dly go and wait at the station.</i>

Yo.

With this particle, an equivalent for the vocative case can be formed for Japanese nouns, although its function extends somewhat beyond that of a mere vocative particle. It is not easy to furnish an exact English counterpart of **yo**, but a very approximate rendering is—“ . . . I can tell you ! ” or “ . . . and that’s the end of it ! ”

Examples.

Yasui yo ! <i>is-cheap</i>	}	<i>It is cheap, I can tell you !</i>
Shiranai yo ! <i>don't-know</i>		
Arimasen yo !	}	<i>I haven't any, so that's all about it !</i>
Okkasan yo !		
O agari nasai yo ! <i>come-up do</i>	}	<i>Do come in, please !</i>

* By many speakers the *y* in *ye* is omitted entirely in conversation, and even where not dropped entirely most people pronounce it very lightly.

Yori.

Yori means “from,” “since,” “than”; thus—

Hiogo yori,	<i>From Hiogo.</i>
Ima yori,	<i>From now, henceforth.</i>
Sakujitsu yori,	<i>Since yesterday.</i>
Kore yori shichi ri, <i>this from seven ri</i>	} <i>Seven ri from here.</i>
Omotta yori abunai, <i>though than dangerous</i>	
Roku-ji yori mo osoku, <i>six-o'clock than late</i>	} <i>It is more dangerous than I thought.</i>
natcha ikemasen, <i>as-for-becoming is-no-go</i>	
Mōshi-agemashita nedan, <i>stated price</i>	} <i>It will not do to be later than six o'clock.</i>
yori shita de <i>than low with</i>	
sashi-ageraremasenü, <i>offer-cannot</i>	

THE VERB.

The treatment of this most important part of speech in all languages—the Verb—varies considerably from that of Western tongues. For example, the Japanese verb possesses no forms which show distinctions of number or person; thus “I hear,” “thou hearest,” “he, she, it hears,” “we hear,” “you hear,” “they hear,” may all be rendered by the same word, **kiku**, and similarly with the other tenses.

The ultimate element of the verb—the germ out of which spring all inflectional forms—is termed the “root,” which in many instances has become obscured and difficult to trace, through decay during process of time and other causes,

Japanese roots are a vexed question with philologists, but a clear and ample insight into the nature and functions of the verb can be obtained by the beginner without entering deeply into the study of verb-roots.

It is sufficient for all practical purposes to take as a starting point for verbal inflection, a certain developed form of the verb, termed the "stem," which can be utilised as a primary unit for further development. From the stem by the agglutination of one or more letters, are formed the "bases," which are four in number, and which serve to support certain affixes for the production of all the conjugational forms. The bases are—

1. *The Certain Present.*
2. *The Indefinite Form.*
3. *The Conditional Base.*
4. *The Negative Base.*

and as their process of formation from the stem, and the subsequent conjugational development are not in all cases identical, the verbal forms differentiate into two distinctly marked groups termed "Conjugations."

The following table exhibits the terminations of the bases in the two conjugations :—

FIRST CONJUGATION.

<i>Cert. Pres.</i>	<i>Indef. Form.</i>	<i>Neg. Base.</i>	<i>Condl. Base.</i>
-u	-i	-a	-e

SECOND CONJUGATION.

-eru	-e	-e	-ere
or	or	or	or
-iru	-i	-i	-ire

It will be observed that in the Second Conjugation there are two classes of terminations, one characterised by the vowel *e*, and the other by the vowel *i*. Some grammarians treat the latter class as a Third Conjugation, but as the forms of inflection are in other respects precisely the same, this separation is quite unnecessary.

EXAMPLES OF BASES IN THE TWO CONJUGATIONS.

(The termination is italicised.)

First Conjugation.*Cert. Pres. Indef. Form. Neg. Base. Condl. Base.*

<i>to write</i>	kaku	kaki	kaka	ake
„ <i>sell</i>	uru	uri	ura	ure
„ <i>read</i>	yomu	yomi	yoma	yome

Second Conjugation.

<i>to lose</i>	makeru	make	make	makere
„ <i>eat</i>	taberu	tabe	tabe	tabere
„ <i>see</i>	miru	mi	mi	mire
„ <i>fear</i>	ojiru	oji	oji	ojire

The student should note that the letter *r* is always a component of the terminations of the bases of the Second Conjugation, but it never appears in those of the First. Any verb, however, may have it in the *stem* (e.g. *uru*, *to sell*, above).

Before proceeding to demonstrate how the various Moods and Tenses are formed by agglutinating suffixes to the bases, it is advisable to append a few remarks with reference to the points of difference between the Moods and Tenses of Japanese and English verbs.

Tense.—In Japanese, inflection of the verb to indicate the *time* of the action or state denoted by the verb, is limited almost entirely to forms expressing present or past time, and this time as either certain, or merely probable. Among the verbal forms present time is not clearly distinguished from future time as it is with most European languages. Future actions and states are indicated either by using words in conjunction with the present tenses or by employing the Probable Present tense alone.

In Japanese, then, four tenses only are produced by inflection, and these are—

1. *The Certain Present*.* 2. *The Probable Present*.
3. *The Certain Past*. 4. *The Probable Past*.

Taking the verbs **Naosu**, *to mend*, and **Taberu**, *to eat*, as examples of the First and Second Conjugations respectively, the following forms exemplify the method of forming the above tenses by the agglutination of suffixes to the bases. The terminations are marked by a hyphen.

Certain Present (or Future).

naosu, *I mend*, or *shall mend*. **taberu**, *I eat*, or *shall eat*.

Probable Present (or Future).

naos-ō, *I probably mend*, or **tabe-yo**, *I probably eat*, or
shall probably mend. *shall probably eat*.

Certain Past.

naoshi-ta, *I mended*, or **tabe-ta**, *I ate*, or *have*
have mended. *eaten*.

Probable Past.

naoshi-taro, *I probably mended*, **tabe-taro**, *I probably ate*,
or *probably have* or *probably*
mended. *have eaten*.

N.B.—As observed previously, the Japanese verb ignores person and number, so that where the pronoun “I” is used in paradigms any other person would be equally appropriate; thus—

naosu = *I mend*, *thou mendest*, *he mends*, *she mends*,
we mend, etc.

* It may here be stated that verbs are entered in Dictionaries and Vocabularies by the *Certain Present* form. In English the *Infinitive* is used for this purpose, but the latter form has no exact equivalent in Japanese.

Another time-inflection, peculiar to the language, is an indefinite tense form termed the "Frequentative" or "Alternative," form. Its primary function is to imply that the action is *occasional* or to denote the *alternation* or *opposition* of two different actions. The equivalent in English varies according to circumstances.

Frequentative Form.

naoshi-tari , <i>sometimes</i>	tabe-tari , <i>sometimes eating,</i>
<i>mending,</i>	<i>sometimes eats.</i>
<i>sometimes mends.</i>	

Mood.—The mode or manner of the assertion expressed by the verb is denoted by inflected forms intimating *simple declaration*, *contingency* or *doubt*, and *command*. Thus among Japanese verbs we have (1) Indicative, (2) Subjunctive, and (3) Imperative Mood forms.

The *Subjunctive Mood* consists virtually of two forms (a) the Conditional, and (b) the Concessive, according as the action or state expresses dependence, or involves concession.

INDICATIVE MOOD.

Present Tense.

naosu , <i>I mend.</i>	taberu , <i>I eat.</i>
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Past Tense.

naoshi-ta , <i>I mended.</i>	tabe-ta , <i>I ate.</i>
-------------------------------------	--------------------------------

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

naose-ba , <i>if I mend.</i>	tabe-reba , <i>if I eat.</i>
-------------------------------------	-------------------------------------

Past Tense.

naoshi-tara , <i>if I had mended.</i>	tabe-tara , <i>if I had eaten.</i>
--	---

(b) Concessive.

Present Tense.

naose-do , <i>though I mend.</i>	tabe-redo , <i>though I eat.</i>
---	---

Probable Present or Future.

<i>Pos.</i>	naos-ō,	<i>I probably mend, I shall probably mend.</i>
<i>Neg.</i>	naosa-nakarō, naosu-mai,	<i>I probably do not mend, I shall probably not mend.</i>

Certain Past.

<i>Pos.</i>	naoshi-ta,	<i>I mended, I have mended.</i>
<i>Neg.</i>	naosa-nakatta, naosa-nanda,	<i>I did not mend.</i>

Probable Past.

<i>Pos.</i>	naoshi-tarō,	<i>I probably mended, I pro- bably have mended.</i>
<i>Neg.</i>	naosa-nakattarō, naosa-nandarō,	<i>I probably did not mend.</i>

Frequentative Form.

<i>Pos.</i>	naoshi-tari,	<i>sometimes mending, at times mending.</i>
<i>Neg.</i>	naosa-nakattari, naosa-nandari,	<i>sometimes not mending, at times not mending.</i>

Desiderative Adjective.

<i>Pos.</i>	naoshi-tai,	<i>I want to mend.</i>
<i>Neg.</i>	naoshi-takunai,	<i>I do not want to mend.</i>

Gerund.

<i>Pos.</i>	naoshi-te,	<i>mending, having mended.</i>
<i>Neg.</i>	naosa-nakūte, naosa-zu,	<i>not mending, not having mended.</i>

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	naose-ba,	<i>if I mend.</i>
<i>Neg.</i>	naosa-nakereba, naosa-neba,	} <i>if I do not mend.</i>

Past Tense.

<i>Pos.</i>	naoshi-tara(ba),	<i>if I had mended.</i>
<i>Neg.</i>	naosa-nakattara(ba), naosa-nandara(ba),	} <i>if I had not mended.</i>

(b) Concessive.

Present.

<i>Pos.</i>	naose-do(mo),	<i>though I mend.</i>
<i>Neg.</i>	naosa-nakeredo(mo), naosa-nedo(mo),	} <i>though I do not mend.</i>

Past.

<i>Pos.</i>	naoshi-taredo(mo),	<i>though I have mended, though I mended.</i>
<i>Neg.</i>	naosa-nakattakeredo, naosa-nandaredo,	} <i>though I have not mended.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	naose !	<i>mend !</i>
<i>Neg.</i>	naosu-na !	<i>do not mend !</i>

SECOND CONJUGATION—FIRST FORM.

Taberu, to eat.

<i>Indefinite Form</i> — tabe.	<i>Negative Base</i> — tabe.
<i>Certain Present</i> — taberu.	<i>Conditional Base</i> — tabere.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	taberu,	<i>I eat, I shall eat.</i>
<i>Neg.</i>	tabe-nai,	} <i>I do not eat, I shall not eat.</i>
	tabe-n(ü),	

Probable Present or Future.

<i>Pos.</i>	tabe-yō,	<i>I probably eat, I shall probably eat.</i>
<i>Neg.</i>	tabe-nakarō,	} <i>I probably do not eat,</i>
	tabe-mai,	
		<i>I shall probably not eat.</i>

Certain Past.

<i>Pos.</i>	tabe-ta,	<i>I ate, I have eaten.</i>
<i>Neg.</i>	tabe-nakatta,	} <i>I did not eat.</i>
	tabe-nanda,	

Probable Past.

<i>Pos.</i>	tabe-tarō,	<i>I probably ate, I probably have eaten.</i>
<i>Neg.</i>	tabe-nakattarō,	} <i>I probably did not eat.</i>
	tabe-nandarō,	

Frequentative Form.

<i>Pos.</i>	tabe-tari,	<i>sometimes eating, at times eating.</i>
<i>Neg.</i>	tabe-nakattari,	} <i>sometimes not eating, at times not eating.</i>
	tabe-nandari,	

Desiderative Adjective.

<i>Pos.</i>	tabe-tai,	<i>I want to eat.</i>
<i>Neg.</i>	tabe-takunai,	<i>I do not want to eat.</i>

Gerund.

<i>Pos.</i>	tabe-te,	<i>eating, having eaten.</i>
<i>Neg.</i>	tabe-nakūte,	} <i>not eating, not having eaten.</i>
	tabe-zu,	

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	tabere-ba,	<i>if I eat.</i>
<i>Neg.</i>	tabe-nakereba, tabe-neba,	} <i>if I do not eat.</i>

Past Tense.

<i>Pos.</i>	tabe-tara(ba),	<i>if I had eaten.</i>
<i>Neg.</i>	tabe-nakattara(ba), tabe-nandara(ba),	} <i>if I had not eaten.</i>

(b) Concessive.

Present.

<i>Pos.</i>	tabere-do(mo),	<i>though I eat.</i>
<i>Neg.</i>	tabe-nakeredo(mo), tabe-nedo(mo),	} <i>though I do not eat.</i>

Past.

<i>Pos.</i>	tabe-taredo(mo),	<i>though I have eaten, though I ate.</i>
<i>Neg.</i>	tabe-nakattakeredo, tabe-nandaredo,	} <i>though I have not eaten.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	tabe-ro !	<i>eat !</i>
<i>Neg.</i>	taberu-na !	<i>do not eat !</i>

SECOND CONJUGATION.—SECOND FORM.

Ojiru, *to fear.*

<i>Indefinite Form</i> —oji.	<i>Negative Base</i> —oji.
<i>Certain Present</i> —ojiru.	<i>Conditional Base</i> —ojire.

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	oji-ru,	<i>I fear, I shall fear.</i>
<i>Neg.</i>	oji-nai,	} <i>I do not fear, I shall not</i>
	oji-n(ū),	
		} <i>fear.</i>

Probable Present or Future.

<i>Pos.</i>	oji-yō,	<i>I probably fear, I shall probably fear.</i>
<i>Neg.</i>	oji-nakarō,	} <i>I probably do not fear, I shall</i>
	oji-mai,	
		} <i>probably not fear.</i>

Certain Past.

<i>Pos.</i>	oji-ta,	<i>I feared, I have feared.</i>
<i>Neg.</i>	oji-nakatta,	} <i>I did not fear.</i>
	oji-nanda,	

Probable Past.

<i>Pos.</i>	oji-tarō,	<i>I probably feared, I probably have feared.</i>
<i>Neg.</i>	oji-nakattarō,	} <i>I probably did not fear.</i>
	oji-nandarō,	

Frequentative Form.

<i>Pos.</i>	oji-tari,	<i>sometimes fearing, at times fearing.</i>
<i>Neg.</i>	oji-nakattari,	} <i>sometimes not fearing, at</i>
	oji-nandari,	
		} <i>times not fearing.</i>

Desiderative Adjective.

<i>Pos.</i>	oji-tai,	<i>I want to fear.</i>
<i>Neg.</i>	oji-takunai,	<i>I do not want to fear.</i>

Gerund.

<i>Pos.</i>	oji-te,	<i>fearing, having feared.</i>
<i>Neg.</i>	oji-nakūte,	} <i>not fearing, not having</i>
	oji-zu,	
		} <i>feared.</i>

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	ojire-ba,	<i>if I fear.</i>
<i>Neg.</i>	oji-nakereba, oji-neba,	} <i>if I do not fear.</i>

Past Tense.

<i>Pos.</i>	oji-tara(ba),	<i>if I had feared.</i>
<i>Neg.</i>	oji-nakattara(ba), oji-nandara(ba),	} <i>if I had not feared.</i>

(b) Concessive.

Present.

<i>Pos.</i>	ojire-do(mo),	<i>though I fear.</i>
<i>Neg.</i>	oji-nakeredo(mo), oji-nedo(mo),	} <i>though I do not fear.</i>

Past.

<i>Pos.</i>	oji-taredo(mo),	<i>though I have feared, though I feared.</i>
<i>Neg.</i>	oji-nakattakeredo, oji-nandaredo,	} <i>though I have not feared.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	oji-ro !	<i>fear !</i>
<i>Neg.</i>	ojiru-na !	<i>do not fear !</i>

NOTE.—The student should bear in mind that, as observed before, the two forms of the Second Conjugation are distinguished from each other only by the letters *e* and *i* of the bases. A comparison of the two forms will show that the terminations are identical, so that when the first form has been memorised the second one can be at once formed.

Orthographical Modifications of the Stem.—It will be observed on reference to the preceding paradigms of the regular verbs, that the terminations are in most cases simply added to the bases without any changes taking place, but the Stems of all verbs of the First Conjugation undergo various orthographical modifications, chiefly euphonic, during conjugation, these changes occurring for the most part in the Gerund, in the Past Tenses, and in the Frequentative Form. The nature of these modifications is dependent in every case upon the final letter of the Stem, and they will be readily understood from a careful examination of the numerous exemplifications appearing in the following series—

(a) *Stems ending in a vowel*—

	Warau,	Iu,	Omou,
	<i>to laugh.</i>	<i>to say.</i>	<i>to think.</i>
<i>Indef. Form</i>	warai	ii	omoi
<i>Neg. Base</i>	warawa	iwa	omowa
<i>Gerund</i>	waratte	itte	omotte
<i>Cert. Past</i>	waratta	itta	omotta
<i>Condl. Past</i>	warattara	ittara	omottara
<i>Freq. Form</i>	warattari	ittari	omottari

Here the consonantal element *t* of the suffixes is doubled.

With regard to the *w* in the negative base of verbs ending in a vowel stem (*warawa*, *iwa*, *omowa*), formerly the stem of all these verbs terminated with an *f*: as, *Present*, *warafu*; *Indefinite Form*, *warafi*; *Conditional Base*, *warafe*; *Negative Base*, *warafa*; but in accordance with a rule governing the entire vocabulary of the modern language, the *f* has been left out before *u*, *i*, and *e*, and has been changed into *w* before *a*, thus producing *warau*, *warai*, *warae*, *warawa*.

(b) *Stems ending in s—*

	Nasu, <i>to do.</i>	Naosu, <i>to mend.</i>	Orosu, <i>to lower.</i>
<i>Indef. Form.</i>	nashi	naoshi	oroshi
<i>Neg. Base.</i>	nasa	naosa	orosa
<i>Gerund</i>	nashite	naoshite	oroshite
<i>Cert. Past</i>	nashita	naoshita	oroshita
<i>Condl. Past</i>	nashitara	naoshitara	oroshitara
<i>Freq. Form</i>	nashitari	naoshitari	oroshitari

Here the change of *s* into *sh* in the Indefinite Form is caused by the inability of the Japanese to pronounce *s* before *i*.

(c) *Stems ending in t—*

	Motsu, <i>to hold.</i>	Katsu, <i>to win.</i>	Butsu, <i>to beat.</i>
<i>Indef. Form</i>	mochi	kachi	buchi
<i>Neg. Base</i>	mota	kata	buta
<i>Gerund</i>	motte	katte	butte
<i>Cert. Past</i>	motta	katta	butta
<i>Condl. Pres.</i>	mottara	kattara	buttara
<i>Freq. Form</i>	mottari	kattari	buttari

Here the change of *t* into *ch* is caused by the inability of the Japanese to pronounce *t* before *i* or *u*.

(d) *Stems ending in b or m—*

	Tobu, <i>to fly.</i>	Manabu, <i>to study.</i>	Yomu, <i>to read.</i>	Amu, <i>to weave.</i>
<i>Indef. Form</i>	tobi	manabi	yomi	ami
<i>Neg. Base</i>	toba	manaba	yoma	ama
<i>Gerund</i>	tonde	manande	yonde	ande

<i>Cert. Past</i>	tonda	mananda	yonda	anda
<i>Condl. Past</i>	tondara	manandara	yondara	andara
<i>Freq. Form</i>	tondari	manandari	yondari	andari

Here, before the suffixes, the *b* and *m* are changed into *n*, and the *t* of the suffixes becomes *d*.

(e) *Stems ending in k—*

	Kiku, <i>to hear.</i>	Kaku, <i>to write.</i>	Nozoku, <i>to peer.</i>
<i>Indef. Form</i>	kiki	kaki	nozoki
<i>Neg. Base</i>	kika	kaka	nozoka
<i>Gerund</i>	kiite	kaite	nozoite
<i>Cert. Past</i>	kiita	kaita	nozoita
<i>Condl. Past</i>	kiitara	kaitara	nozoitara
<i>Freq. Form</i>	kiitari	kaitari	nozoitari

Here *k* is dropped before the terminations.

Exception.—**Iku**, *to go* (Indefinite Form, **iki**), forms its Gerund as **itte** (not *iite*), its past tenses as **itta**, etc., and its Frequentative Form as **ittari**.

(f) *Stems ending in g—*

	Hegu, <i>to peel off.</i>	Kagu, <i>to smell.</i>	Tsugu, <i>to join.</i>
<i>Indef. Form</i>	hegi	kagi	tsugi
<i>Neg. Base</i>	hega	kaga	tsuga
<i>Gerund</i>	heide	kaide	tsuide
<i>Cert. Past</i>	heida	kaida	tsuida
<i>Condl. Past</i>	heidara	kaidara	tsuidara
<i>Freq. Form</i>	heidari	kaidari	tsuidari

Here *g* is dropped and the *t* of the suffixes is changed to *d*.

(g) *Stems ending in r* :—

	Aru, <i>to be.</i>	Shiru, <i>to know.</i>	Noboru, <i>to climb.</i>
<i>Indef. Form</i>	ari	shiri	nobori
<i>Neg. Base</i>	ara	shira	nobora
<i>Gerund</i>	atte	shitte	nobotte
<i>Cert. Past</i>	atta	shitta	nobotta
<i>Condl. Past</i>	attara	shittara	nobottara
<i>Freq. Form</i>	attari	shittari	nobottari

Here *r* is dropped, and the *t* of the suffixes is doubled.

The student cannot have failed to observe that the foregoing letter-changes cause ambiguity in verbs whose stems end in *b* and *m*, and also those ending in a *vowel*, in *r* and in *t*. Thus the context alone shows whether **yonda** is to be treated as the Certain Past of **yobu**, *to call*, or of **yomu**, *to read*; whether **utte** is the Gerund of **utsu**, *to strike*, or of **uru**, *to sell*; whether **nattara** is the Conditional Past of **naru**, *to become*, or of **nau**, *to twist*; and similarly in other instances.

FORMATION OF THE BASES, MOODS, AND TENSES.

INDEFINITE FORM.—Affix **i** to the stem for the First Conjugation, and **e** or **i** for the Second.

CERTAIN PRESENT OR FUTURE.—(*Positive*): Affix **u** to the stem for the First Conjugation, and **eru** or **iru** for the Second. (*Negative*): (a) Affix **nai** to the Negative Base; (b) affix **nū** to the Negative Base.

NEGATIVE BASE.—For the First Conjugation affix **a** to the stem. The Negative Base of the Second Conjugation is identical with the Indefinite Form.

CONDITIONAL BASE.—Affix **e** to the stem for the First Conjugation, and **ere** or **ire** for the Second.

PROBABLE PRESENT OR FUTURE.—(*Positive*) For the First Conjugation affix **u** to the Negative Base, producing the

diphthong **au**, which must then be contracted to **ō**; for the Second Conjugation affix **yō** to the Negative Base. (*Negative*): (a) Affix **nakarō** to the Negative Base; (b) affix **mai** to the Certain Present for the First Conjugation, and affix it to the Negative Base for the Second.

CERTAIN PAST.—(*Positive*): Affix **ta** to the Indefinite Form, noting the phonetic modifications in the First Conjugation (p. 65 *et seq.*). (*Negative*): (a) Affix **nakatta** to the Negative Base; (b) affix **nanda** to the Negative Base.

PROBABLE PAST.—(*Positive*): Affix **tarō** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Tarō* represents *te arō*, literally, “probably shall be having finished.” (*Negative*): (a) Affix **nakattarō** to the Negative Base; (b) affix **nandarō** to the Negative Base. *Nandarō* is deduced from the Negative Certain Past on the model of the same tense of the Positive.

FREQUENTATIVE FORM.—(*Positive*): Affix **tari** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Tari* represents *te ari*, so that its original signification is identical with that of the Past Indicative. (*Negative*): (a) Affix **nakattari** to the Negative Base; (b) affix **nandari** to the Negative Base. *Nandari* is deduced from the Negative Certain Past on the model of the same tense of the Positive.

DESIDERATIVE ADJECTIVE.—(*Positive*): Affix **tai** to the Indefinite Form. *Tai* is an adjective originally identical with *itai*, “painful,” and may be conjugated like other adjectives in accordance with the paradigms on pages 120, 121, and 123. (*Negative*): Affix **takunai** to the Indefinite Form.

GERUND.—(*Positive*): Affix **te** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Te* is supposed to be a part of the verb *hateru*, “to finish,” so that *naoshite* means, literally, “having finished mending,” or “finishing mending.” (*Negative*): (a) Affix

nakūte to the Negative Base; (b) affix **zu** to the Negative Base. This form often takes the postposition *ni* after it, without, however, altering its signification.

CONDITIONAL PRESENT.—(*Positive*): Affix **ba** to the Conditional Base. *Ba* is really *wa* under an irregularly nigoried form. (*Negative*): (a) Affix **nakereba** to the Negative Base; (b) affix **neba** to the Negative Base.

CONDITIONAL PAST.—(*Positive*): Affix **taraba** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Taraba* represents *te araba*, literally, “if am having finished,” *araba* being a classical form—the “Hypothetical Mood”—of *aru*, “to be” (see pp. 87 *et seq.*). (*Negative*): (a) Affix **nakattaraba** to the Negative Base; (b) affix **nandaraba** to the Negative Base.

CONCESSIVE PRESENT.—(*Positive*): Affix **domo** to the Conditional Base. *Do* is the postposition *to* with the nigori, and *mo* is also a postposition. (*Negative*): (a) Affix **nakeredomo** to the Negative Base; (b) affix **nedomo** to the Negative Base.

CONCESSIVE PAST.—(*Positive*): Affix **taredomo** to the Indefinite Form, noting the modifications in the First Conjugation (p. 65 *et seq.*). *Taredomo* represents *te aredomo*, literally, “though am having finished.” *Aredomo*, the Concessive Present of *aru*, “to be,” is a compound of the Conditional Base *are*, with the postpositions *to* and *mo*. (*Negative*): (a) Affix **nakattakeredo** to the Negative Base; (b) Affix **nandaredo** to the Negative Base.

IMPERATIVE.—(*Positive*): In the First Conjugation this is the same as the Conditional Base, and in the Second it is produced by affixing **ro** to the Indefinite Form. *Ro* is probably a corruption of *yo*, which is an ejaculation somewhat similar to the English “oh!” In addressing one another the members of a household often use a form obtained by affixing **na** to the Indefinite Form, as *shina!* “do!”; *yobi-na!* “call!” (*Negative*): Affix **na** to the Certain Present.

IRREGULAR VERBS.

Japanese verbs present very few irregularities in comparison with those of most European languages, and in the small number of those which deviate from the general scheme of conjugation the irregularity is but slight.

The three irregular verbs in most common use are **kuru**, *to come*; **suru**, *to do*; and **masū**, *to be*. Used as auxiliaries with other verbs *kuru* and *suru* have an extended application in expanding and describing the actions expressed by the principal verb, and the same two verbs serve also to afford verbal meanings to nouns, etc.

The use of *masū* as a separate word has now become obsolete, and it is only employed in combination with other verbs to form an honorific conjugation which is in constant use to express politeness, respect, or reverence.

The following are the paradigms of these irregular verbs, and instead of exhibiting *masū* alone, it is shown combined with the verb **naosu**, *to mend*, but it should be observed that the respectful form for nearly every other verb can be deduced by substituting the *Indefinite Form* of such verb for *naoshi*- in the paradigm:—

THE IRREGULAR VERB **Kuru**, *to come*.

<i>Indefinite Form</i> — ki .	<i>Negative Base</i> — ko .
<i>Certain Present</i> — kuru .	<i>Conditional Base</i> — kure .

INDICATIVE MOOD.

Certain, Present, or Future.

<i>Pos.</i> kuru ,	<i>I come, I shall come.</i>
<i>Neg.</i> ko-nai ,*	} <i>I do not come, I shall not</i>
(or) ko-n(ū) †	
	<i>come.</i>

* † See footnotes, p. 58.

Probable Present or Future.

<i>Pos.</i>	ko-yō,	<i>I probably come, I shall probably come.</i>
<i>Neg.</i>	ko-nakarō, ki-mai,	<i>I probably do not come, I shall probably not come.</i>

Certain Past.

<i>Pos.</i>	ki-ta,	<i>I came, I have come.</i>
<i>Neg.</i>	ko-nakatta, ko-nanda,	<i>I did not come.</i>

Probable Past.

<i>Pos.</i>	ki-tarō,	<i>I probably came, I probably have come.</i>
<i>Neg.</i>	ko-nakattarō, ko-nandarō,	<i>I probably did not come.</i>

Frequentative Form.

<i>Pos.</i>	ki-tari,	<i>sometimes coming, at times coming.</i>
<i>Neg.</i>	ko-nakattari, ko-nandari,	<i>sometimes not coming.</i>

Desiderative Adjective.

<i>Pos.</i>	ki-tai,	<i>I want to come.</i>
<i>Neg.</i>	ki-takunai,	<i>I do not want to come.</i>

Gerund.

<i>Pos.</i>	ki-te,	<i>coming, having come.</i>
<i>Neg.</i>	ko-nakūte, ko-zu	<i>not coming, not having come.</i>

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	kure-ba,	<i>if I come.</i>
<i>Neg.</i>	ko-nakereba, ko-neba,	} <i>if I do not come.</i>

Past Tense.

<i>Pos.</i>	ki-tara(ba),	<i>if I had come.</i>
<i>Neg.</i>	ko-nakattara(ba), ko-nandara(ba),	} <i>if I had not come.</i>

(b) Concessive.

Present.

<i>Pos.</i>	kure-do(mo),	<i>though I come.</i>
<i>Neg.</i>	ko-nakeredo(mo), ko-nedo(mo),	} <i>though I do not come.</i>

Past.

<i>Pos.</i>	ki-taredo(mo),	<i>though I came.</i>
<i>Neg.</i>	ko-nakattakeredo, ko-nandaredo,	} <i>though I have not come.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	koi !	<i>come !</i>
<i>Neg.</i>	kuru-na !	<i>do not come !</i>

THE IRREGULAR VERB **Suru**, to do.

<i>Indefinite Form</i> — shi.	<i>Negative Base</i> — se.
<i>Certain Present</i> — suru.	<i>Conditional Base</i> — sure,

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	suru,	<i>I do, I shall do.</i>
<i>Neg.</i>	shi-nai,* se-n(ü),†	} <i>I do not do, I shall not do.</i>

Probable Present or Future.

<i>Pos.</i>	shī-yō,	<i>I probably do, I shall probably do.</i>
<i>Neg.</i>	shi-nakarō, se-mai,	} <i>I probably do not do, I probably shall not do.</i>

Certain Past.

<i>Pos.</i>	shī-ta,	<i>I did, I have done.</i>
<i>Neg.</i>	shi-nakatta, se-nanda,	} <i>I did not do.</i>

Probable Past.

<i>Pos.</i>	shī-tarō,	<i>I probably did, I probably have done.</i>
<i>Neg.</i>	shi-nakattarō, se-nandarō,	} <i>I probably did not do.</i>

Frequentative Form.

<i>Pos.</i>	shī-tari,	<i>sometimes doing, at times doing.</i>
<i>Neg.</i>	shi-nakattari, se-nandari,	} <i>sometimes not doing, at times not doing.</i>

Desiderative Adjective.

<i>Pos.</i>	shī-tai,	<i>I want to do.</i>
<i>Neg.</i>	shi-takunai,	<i>I do not want to do.</i>

Gerund.

<i>Pos.</i>	shī-te,	<i>doing, having done.</i>
<i>Neg.</i>	shi-nakūte, se-zu,	} <i>not doing, not having done.</i>

*† See footnotes, p. 58.

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

<i>Pos.</i>	sure-ba,	<i>if I do.</i>
<i>Neg.</i>	shi-nakereba, se-neba,	} <i>if I do not do.</i>

Past Tense.

<i>Pos.</i>	shī-tara(ba),	<i>if I had done.</i>
<i>Neg.</i>	shi-nakattara(ba), se-nandara(ba),	} <i>if I had not done.</i>

(b) Concessive.

Present.

<i>Pos.</i>	sure-do(mo),	<i>though I do.</i>
<i>Neg.</i>	shi-nakeredo(mo), se-nedo(mo),	} <i>though I do not do.</i>

Past.

<i>Pos.</i>	shī-taredo(mo),	<i>though I have done, though I did.</i>
<i>Neg.</i>	shi-nakattakeredo, se-nandaredo,	} <i>though I have not done.</i>

IMPERATIVE MOOD.

<i>Pos.</i>	shi-ro !	<i>do !</i>
<i>Neg.</i>	suru-na !	<i>do not !</i>

THE IRREGULAR POLITE SUFFIX **Masū**.

(Exemplified in the Conjugation of the Verb **Naoshimasū**.
to deign to mend.)

<i>Indefinite Form</i> — mashī .	<i>Negative Base</i> — mase .
<i>Certain Present</i> — masū , or masuru .	<i>Conditional Base</i> — masure ,

INDICATIVE MOOD.

Certain Present or Future.

<i>Pos.</i>	naoshi-masū	} <i>you deign to mend, you will deign to mend.</i>
	naoshi-masuru,	
<i>Neg.</i>	naoshi-masen(ū),	<i>you do not deign to mend, you will not deign to mend.</i>

Probable Present or Future.

<i>Pos.</i>	naoshi-mashō,	<i>you probably deign to mend, you probably will deign to mend.</i>
<i>Neg.</i>	naoshi-masūmai,	<i>you probably do not deign to mend, you probably will not deign to mend.</i>

Certain Past.

<i>Pos.</i>	naoshi-mashīta,	<i>you deigned to mend.</i>
<i>Neg.</i>	naoshi-masen deshita,	<i>you did not deign to mend.</i>

Probable Past.

<i>Pos.</i>	naoshi-mashītarō,	<i>you probably deigned to mend.</i>
<i>Neg.</i>	naoshi-masen deshitarō,	<i>you probably did not deign to mend.</i>

Frequentative Form.

<i>Pos.</i>	naoshi-mashītari,	<i>sometimes deigning to mend.</i>
<i>Neg.</i>	naoshi-masenakattari,	<i>sometimes not deigning to mend.</i>

Desiderative Adjective.

(wanting)

Gerund.

<i>Pos.</i>	naoshi-mashīte,	<i>deigning to mend, having deigned to mend.</i>
<i>Neg.</i>	naoshi-masezu,	} <i>not deigning to mend, not having deigned to mend.</i>
	naoshi-masen de,	

SUBJUNCTIVE MOOD.

(a) Conditional.

Present Tense.

- Pos.* **naoshi-masureba**, *if you deign to mend.*
Neg. **naoshi-masen(a)kereba**, *if you do not deign to mend.*

Past Tense.

- Pos.* **naoshi-mashitara(ba)**, *if you had deigned to mend.*
Neg. **naoshi-masen(a)kattara-** *if you had not deigned to*
(ba), *mend.*

(b) Concessive.

Present.

- Pos.* **naoshi-masuredo(mo)**, *though you deign to mend.*
Neg. **naoshi-masen(a)keredo-** *though you do not deign to*
(mo), *mend.*

Past.

- Pos.* **naoshi-mashitaredo-** *though you deigned to mend.*
(mo),
Neg. (wanting).

IMPERATIVE MOOD.

- Pos.* **naoshi-mashī !**
naoshi-mase ! } *deign to mend !*
Neg. **naoshi-masūna !**
naoshi-masuru-na ! } *do not deign to mend !*

Other slightly irregular verbs are the following :—

Aru (First Conjugation), *to be*: The Negative Voice of this verb is not in use, the negative adjective *nai* (see p. 122) being employed in lieu thereof. The Improbable Present or Future, **arumai** only is found, employed with **nakarō**.

The Desiderative Adjective also is wanting. When the postposition *de* precedes *aru* the final syllable is discarded, and the combination becomes *da* instead of *daru*.

Gozaru, *to be*. With many speakers the *r* in the final syllable of this verb is rejected when *masū* is affixed: thus, *gozaimasū* for *gozarimasū*. This also takes place in the polite verbs *irassharu*, *to go, to come*; *nasaru*, *to deign to do*; *kudasaru*, *to condescend*; and *ossharu*, *to deign to say*, and the resulting forms—*irasshai*, *nasai*, *kudasai*, and *osshai*—are also used as Imperatives; *osshai-mashī* is, however, much more frequent than *osshai*.

Besides the elimination of the *r* in *gozaimasū*, in familiar intercourse several other of the letters in the body of the word are frequently dropped, so that it becomes in the mouths of many speakers *gozasū*, *gasū*, or *gesū*, and when *gozaimasū* is preceded by *de* the combination **de gozaimasū** is often contracted to *desū*; **de gozaimashita** to *deshita*, etc.

Shinuru, *to die*. This verb partakes of the nature of both the First Conjugation and of the Second. Throughout the greater part of its conjugation it is treated as if it belonged to the First Conjugation and had the form *shinu* (stem, *shin*). The termination *ru*, however, causes its Certain Present *shinuru*, and its Negative Imperative *shinuru-na* to be irregular.

USES OF THE BASES, MOODS, AND TENSES.

(*The three regular verbs naosu, taberu, and ojiru given in the paradigms on p. 58, et seq., are used in illustration.*)

THE INDEFINITE FORM, *naoshi*; *tabe*; *oji*.—As will have been observed in the paradigms, this base is used more extensively than any of the others to support verbal inflections. It is also constantly employed without any modification to produce nouns; thus—

warai, <i>laughter</i> ,	(from) warau, <i>to laugh</i> .
yorokobi, <i>happiness</i> ,	„ yorokobu, <i>to be happy</i> .
hori, <i>moat, canal</i> ,	„ horu, <i>to dig</i> .
nokori, <i>remainder</i> ,	„ nokoru, <i>to remain over</i> .
akinai, <i>commerce</i> ,	„ akinau, <i>to trade</i> .
hikari, <i>lustre</i> ,	„ hikaru, <i>to shine</i> .

The Indefinite Form is also used to form compounds with nouns, adjectives, and other verbs ; as—

te-nugui, *a towel* ; from te, *hand*, and nuguu, *to wipe*.
kimono, *clothes* ; from kiru, *to wear*, and mono, *thing*.
wakari-nikui, *difficult (to comprehend)* ; from wakaru,
to understand, and nikui, *distasteful*.
kiru-korosu, *to cut to death* ; from kiru, *to cut*, and
korosu, *to kill*.
shi-ageru, *to finish* ; from suru, *to do*, and ageru, *to*
raise.

The negative forms of the verbs **suru**, or **itasu**, *to do*, preceded by the Indefinite Form of other verbs with the postposition *wa* or *mo* following, are used for Negative tenses, the forms thus obtained being more emphatic than the corresponding simple tenses. In such cases *wa* is usually pronounced *ya* in familiar conversation ; thus—

Ari wa shimasen (<i>familiar</i>),	} <i>There is none (at all).</i>
Ari ya shinai (<i>polite</i>),	
Kamai ya shinai,	} <i>I don't care.</i>
<i>care do-not</i>	
Mō ki ya itashimasen,	} <i>I know he will not come</i>
<i>again coming will-not-do</i>	
	} <i>again.</i>

A most important rule exists in the classical language, governing the use of the Indefinite Form, and it is also

frequently observed in set speeches, and by careful and educated speakers. This rule is as follows :—

“In sentences where two or more consecutive clauses contain verbs characterised by the same tense and mood, all the verbs except the last are put in the Indefinite Form, the final verb alone taking the termination indicating the tense or mood of the whole sentence.”

Thus it is necessary to wait till the finish of the final clause before it can be seen whether the present, past, or future, the indicative or conditional, etc., is intended.

In the Negative voice the Indefinite Form is replaced by the Negative Gerund.

Examples.

Chiri tsumotte, yama to naru,	} <i>Dust heaped up becomes</i>	
<i>dust heaping mountain becomes</i>		
		<i>a mountain (Jap. Proverb).</i>

Miredomo, miyezu ; kikedomo,	} <i>Though he looks, he</i>	
<i>though-look cannot-see though-listen</i>		
kikoyenai,		
<i>cannot-hear</i>		
		<i>cannot see ; though he listens, he cannot hear.</i>

CERTAIN PRESENT OR FUTURE: (Positive) *naosu ; taberu ; oji-ru* : (Negative) *naosa-nai, naosa-n(ũ) ; tabe-nai, tabe-n(ũ) ; oji-nai, oji-n(ũ)*. And **PROBABLE PRESENT OR FUTURE:** (Positive) *naos-ō ; tabe-yō ; oji-yō* : (Negative) *naosa-nakarō, naosu-mai ; tabe-nakarō, tabe-mai ; oji-nakarō, oji-mai*.

As has been observed before, the Japanese verb does not clearly discriminate between present and future time. If an Englishman intends definitely to read a certain book at some future time, and expresses that intention, he decides upon the tense to employ by considering the time when the reading takes place, and thus uses the Future, “I shall read the book.” If, however, his mind is not fully made up, he still employs the Future, and intimates the

uncertainty by the use of some such word as “perhaps,” and says, “Perhaps I shall read the book.”

Similarly, if my servant desires to let me know that some one is reading a newspaper in another room, as the act of reading is proceeding while she is speaking, she says, “He is reading the newspaper;” but if not quite sure whether the man is reading or not, she says, “Perhaps he is reading the newspaper.”

Now in Japanese, things are different. The verb has one form serving to fulfil the purpose of indicating any *certain* act or condition be it present, habitual, or future, and another form to indicate any probable act or condition, whether present or future, and thus it is the *certainly* or *uncertainty* that is considered instead of the *time*. However, since acts and conditions belonging to the present are necessarily more certain than those of the future, the form implying probability is used in most cases for future time, whilst the form which denotes certainty is used for present time. Thus, adverting to the sentences just given—“He is reading the newspaper,” and “I shall read the book,”—the verbs in both sentences are translated by the Certain Present or Future, whilst in “Perhaps he is,” etc., and “Perhaps I shall,” etc., both verbs are rendered by the Probable Present or Future.

From the foregoing remarks it will be readily understood that when a Japanese says “Miōnichi mairimashō,” he is not giving a decided promise to come to-morrow, he says merely “I shall very likely come to-morrow.” If he intended to promise faithfully he would say, “Miōnichi mairimasū.”

Examples.

Hioغو ni honya	aru ka,	} <i>Are there any booksellers in</i> <i>Hioغو?</i>
<i>book-shops</i>		

Arimasū to mo,	<i>Certainly there are.</i>
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Arimashō,	<i>I believe there are.</i>
Gozarimasūmai,	<i>I believe not.</i>
Kimasū ka (<i>certainty</i>),	<i>Will he come?</i>
Kimashō ka (<i>probability</i>),	<i>Will he come (do you think)?</i>
	<i>Is he likely to come?</i>
Kimasūmai,	<i>I do not think he will come.</i>
Kimashō,	<i>He will probably come.</i>
Ame ga furimasū, <i>rain falls</i>	} <i>It rains, it is raining (or) it will certainly rain.</i>
Ame ga furimashō,	
Dare ka, soto de matsū, <i>somebody outside waits</i>	} <i>Somebody is waiting outside.</i>
Mushi ga taisō oru, <i>insects many abide</i>	
Mionichi sono hako wo <i>to-morrow box</i>	} <i>I shall probably buy that box to-morrow.</i>
kaimashō, <i>will-buy</i>	
Shiranū,	
	<i>I don't know.</i>

The dominating idea inherent in the Probable Present or Future being one of uncertainty, with an inclination towards probability, it is frequently employed to translate such conjectural assertions as those in which “may” or “must” appears in English as—

Koyō mo shirenū, <i>will-come even cannot-know</i>	} <i>He may come for anything I know.</i>
Sayō de gozaimashō, ga . . . <i>thus probably-is but</i>	
	} <i>It must be so, yet . . .</i>

It should be carefully borne in mind that where the English “must” implies *obligation*, the above idiom cannot be employed. In this case, “must” is expressed by a double negative; as—

Ikaneba naranū	}	<i>It won't do not to go, i.e.</i>
<i>if-not-go will-not-be</i>		<i>I must go.</i>

N.B.—It is sometimes permissible for *naranū* to be understood, as *Ikaneba*, “I must go.”

CERTAIN PAST: (Positive) *naoshīta*; *tabe-ta*; *oji-ta*: (Negative) *naosa-nakatta*, *naosa-nanda*; *tabe-nakatta*, *tabe-nanda*, *oji-nakatta*, *oji-nanda*, and **PROBABLE PAST:** (Positive) *naoshi-tarō*; *tabe-tarō*; *oji-tarō*: (Negative) *naosa-nakattarō*, *naosa-nandarō*; *tabe-nakattarō*, *tabe-nandarō*; *oji-nakattarō*, *oji-nandarō*.

The difference between the Certain Past and the Probable Past is precisely similar to that between the Certain Present and the Probable Present (see p. 80).

Note that *Hiogo ye itta* signifies both “He went to Hiogo,” and “He has gone to Hiogo.” When it is necessary to intimate distinctly the Perfect signification, the Gerund with *oro* or *iru* must be used, as **Hiogo ye itte oru** (*itte iru or itteru*), *He has gone to Hiogo* (literally, *Having gone to Hiogo, he remains*).

The student should also carefully note the difference between **itta kara** and **itte kara**. The former signifies “because he has gone,” whereas *itte kara* means “after he has gone.” The only difference between the two phrases is the use of the Past Tense in *a* to convey the sense of “because,” and of the Gerund in *e* when “after” is meant.

Certain anomalous uses of the Past Tense are apt to embarrass the beginner. Thus it is sometimes heard where the Present is preferred in English, as **Wakarimashīta**, *I have understood, i.e. I understand*; **O naka ga sukimashīta**, *I am hungry* (literally, *inside has become empty*).

The Certain Past (and Certain Present) construed with the **koto**, *action, thing, fact*, is somewhat equivalent to our Infinitive, a mood for which Japanese has no exact

counterpart, thus **miru koto**, *to see* (in general); **mita koto**, *to have seen*.

Examples.

Kita ka,	<i>Has he come?</i>
Kimashitarō ka,	<i>Do you think he has come?</i>
Kiō kita,	<i>He came to-day.</i>
Doko ye itte kita, <i>where having-gone has-come</i>	<i>Where has he been?</i>
Ikimasenanda,	<i>I did not go.</i>
Mae ni mo itta tōri, <i>before in also said way</i>	<i>As I said before.</i>
Taigai wakarimashita, <i>mostly have-understood</i>	<i>I understand most of it.</i>
O-warai shimashita, <i>great-laughing (we) did</i>	<i>We laughed heartily about it.</i>
Dare ni kiita, <i>whom from have-heard</i>	<i>From whom have you heard it?</i>
Amari mita koto ga <i>too-much have-seen fact</i> gozaimasen, <i>is-not</i>	<i>I have scarcely ever seen any.</i>
Sazo go taikutsū de <i>surely tedium</i> gozaimashitarō, <i>will-have-been</i>	<i>You must have found the time long.</i>

FREQUENTATIVE FORM : (Positive) *naoshi-tari* ; *tabe tari* ; *oji-tari* : (Negative) *naosa-nakattari*, *naosa-nandari* ; *tabe-nakattari*, *tabe-nandari* ; *oji-nakattari*, *oji-nandari*.

The dominating idea of this form is to denote occasional action, or alternation of action. It is commonly used with

an accompanying word having the same inflection, the second one being generally followed by **suru**, *to do*.

Examples.

Kitari	konakattari	shimasu,	} <i>Sometimes he comes, and sometimes he does not.</i>
<i>sometimes-coming</i>	<i>sometimes-not-coming</i>	<i>does</i>	

Kono yuki ga	futtari	yandari	} <i>I do not like this weather, when it is alternately snowing and being fine.</i>
<i>this snow</i>	<i>falling</i>	<i>stopping</i>	
suru tenki,			
<i>do weather</i>			

DESIDERATIVE ADJECTIVE : (Positive) *naoshi-tai* ; *tabe-tai* ; *oji-tai* : (Negative) *naoshi-takunai* ; *tabe-takunai* ; *oji-takunai*.

This is deduced from the verb by affixing to the Indefinite Form the termination *tai*, which means “desirous” or “desirable,” the form thus compounded being employed where such verbs as “want,” “wish,” or “desire” appear in English ; as—

Sono mono wo mitai,	} <i>I wish to see that.</i>
<i>that thing wish-to-see</i>	

Mitai mono,	} <i>A thing I desire to see.</i>
<i>desire-to-see thing</i>	

Ikitaku-nai,	<i>I do not wish to go.</i>
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O hanashi wo (or ga) shītai,	} <i>I have been wishing to</i>
<i>talk wish-to-do</i>	
to omotte imasu,	
<i>thinking remain</i>	
	<i>talk to you.</i>

Either of the postpositions *ga* or *wo* may precede the Desiderative, as exemplified in the last sentence.

THE GERUND : (Positive) *naoshi-te* ; *tabe-tai* ; *oji-te* : (Negative) *naosa-nakūte*, *naosa-zu* ; *tabe-nakūte*, *tabe-zu* ; *oji-nakūte*, *oji-zu*.

The following sentences show the ordinary uses of the Gerund.

Furuki wo tazunete, atarashiki	} <i>New things are learned by studying the old (Proverb).</i>
<i>old enquiring new</i>	
wo shiru, <i>know</i>	

Kondate wo misete kudasai,	} <i>Please show me the menu.</i>
<i>menu showing condescend</i>	

Ame ga futte kimashita,	} <i>It has begun to rain.</i>
<i>rain falling has-come</i>	

Chiri tsumotte yama to naru,	} <i>Piled-up dust becomes a mountain (Proverb).</i>
<i>dust heaping mountain becomes</i>	

Doko ye itte kita ?	} <i>Where has he been to ?</i>
<i>where having-gone has-come</i>	

Motte kite agemashō,	} <i>I will bring it for you.</i>
<i>having-taken having-come will-offer</i>	

Shio wa irezu to yoroshii,	} <i>You need not put in any salt.</i>
<i>salt not-putting-in good</i>	
gozaimasu,	
<i>is</i>	

The Gerund very frequently appears in sentences where the word “so” is employed in English ; as—

Te ga hiete tamaranai,	} <i>My hands are so cold I cannot bear.</i>
<i>hands being-cold cannot-bear</i>	

- Construed with **miru**, *to see*, the Gerund denotes that an action is to be performed, but without the exercise of much exertion as it were ; thus—

Muzukashiku nakareba, yatte	} <i>I will have a try at it if it is not difficult.</i>
<i>difficult if-not-be sending</i>	
mimashō,	
<i>will see</i>	

Kiite miru ga ii,	} <i>You might just enquire about it,</i>
<i>asking to-see is-good</i>	

Construed with **oku**, *to put*, the Gerund denotes a final and decided completion of some state or action ; thus—

Menjō wo katte	okimashīta,	} <i>I have got my pass-</i> <i>port all right.</i>
<i>passport having-bought</i>	<i>have-put</i>	
Kangaete oite	kudasai,	} <i>Kindly consider the matter</i> <i>very carefully.</i>
<i>reflecting putting condescend</i>		
Kotowatte okimashīta,	<i>I refused.</i>	

CONDITIONAL PRESENT: (Positive) *naose-ba* ; *tabere-ba* ; *ojire ba* : (Negative) *naosa-nakereba*, *naosa-neba* ; *tabe-nakereba*, *tabe-neba* ; *oji-nakereba*, *oji-neba* : and **CONDITIONAL PAST**: (Positive) *naoshi-tara(ba)* ; *tabe-tara(ba)* ; *oji-tara(ba)* : (Negative) *naosa-nakattara(ba)*, *naosa-nandara(ba)* ; *tabe-nakattara(ba)*, *tabe-nandara(ba)* ; *oji-nakattara(ba)*, *oji-nandara(ba)*.

To understand clearly the uses and formation of these tenses it is advisable to advert briefly to the Classical form of the language.

In this form there exists what is termed a “Hypothetical Present and Past” ; thus—

<i>Condl. Pres.</i>	naoseba , <i>when I mend, as I mend.</i>
„ <i>Past</i>	naoshītareba , <i>when I had mended, as I had mended.</i>
<i>Hypo. Pres.</i>	naosaba , <i>if I mend.</i>
„ <i>Past</i>	naoshitaraba , <i>if I had mended.</i>

It will be observed that the Hypothetical Present is deduced from the Negative Base by adding *ba*. In the modern Colloquial the distinction between hypothetical and conditional is gradually dying out, and to convey the idea of “when,” a periphrasis with the word **toki**, *time*, or with the postposition *to*, is usually employed ; thus—

So mōshimasu to	sugu	} When I said so, I at once
so said	when at-once	
ni shikaremashita,		
got-scolded		
Kuru toki,		When he comes.

The Present Tense of the ancient Conditional and the Past of the Hypothetical have remained, and the single modern mood thus deduced by combining parts of the two ancient forms might more logically be called the Hypothetical since it expresses the signification "if . . ."

The only surviving Present Tense Hypothetical forms are *iwaba*, from *iu*, to say, which is used to render the idea of "thus to speak," and *naraba*, from *naru*, a Classical verb signifying "to be," which latter must be distinguished from *naru*, to become. The real signification therefore of *naraba* is "if it be," but when used with other verbs as an auxiliary its meaning is nearly "if." Some speakers reject the final *ba*, saying "nara"; thus—

Dekiru nara, kyō-jū ni	} If you can manage it, please
forthcomes if by-to-night	
kore wo utsushite,	
this having-copied	
Narō koto naraba,	} If it can be done.
will-become thing if-it-be	
Fusoku nara, motto	} If it is not sufficient, I will
not-sufficient if-it-be more	
toraseyō,	
will-make-take	

Examples (Conditional).

Uwasa wo sureba kage	} If you talk of a man, his
gossip if-do shadow	
ga sasu,	
strikes	
	shadow will fall upon
	you (Proverb).

Yuki ga ii kagen ni <i>snow good condition</i> yameba, yoroshi ga, <i>if-stop is-good but</i>	}	<i>If it ceases snowing in reasonable time, it would be a good thing.</i>
Warui koto sureba, warui <i>bad thing if-do</i> mukui ga aru, <i>reward is</i>		
Areba, yō gozaimasu ga, <i>if-there-be good is</i>	}	<i>If there were some I should be glad.</i>
Dekitara(ba), motte kite <i>if-has-forthcome carrying coming</i> kudasai, <i>condescend</i>		
Ittaraba, kayō na koto <i>if-had-gone this-sort thing</i> wa dekinai hazu <i>not-become necessity</i> de arimashita, <i>was</i>	}	<i>Nothing like this would have happened if he had gone.</i>

CONCESSIVE PRESENT : (Positive) *naose-do(mo)*; *tabere-do(mo)*; *ojire-do(mo)*: (Negative) *naosa-nakaredo(mo)*, *naosa-nedo(mo)*; *tabe-nakaredo(mo)*, *tabe-nedo(mo)*; *oji-nakaredo(mo)*, *oji-nedo(mo)*: and **CONCESSIVE PAST :** (Positive) *naoshi-taredo(mo)*; *tabe-taredo(mo)*; *oji-taredo(mo)*: (Negative): *naosa-nakattakeredo*, *naosa-nandaredo*; *tabe-nakattakeredo*, *tabe-nandaredo*; *oji-nakattakeredo*, *oji-nandaredo*.

The signification of these tenses is very similar to "though" in English, but in practice it is usually conveyed more conveniently by commencing the subsequent clause with "but."

The forms given in the paradigms are not much used, the substitute more commonly heard being the word **keredo**

(to which **mo**, *even*, is often affixed) in conjunction with the Present or Past of the Indicative; thus—

Tazunemashita keredomo,	}	<i>I enquired, but there was not any.</i>
(I) enquired though		
gozaimasenŭ,		
is-not		

Keredo and *keredomo* are often replaced by **to wa iedo(mo)**, literally “though one say that,” and thus the phrases **oitaredo(mo)**, **oita keredo(mo)** and **oita to wa iedo(mo)** all have precisely the same meaning.

Examples (*Concessive*).

Tenki naredo samui,	}	<i>Though the weather is fine, it is cold.</i>
weather though-it-is is-cold		

Aru keredo mo omaye ni	}	<i>I have some, but I will not give you any.</i>
are though even you to		
wa yaranai,		
not-give		

Sagashita keredomo,	}	<i>I have sought it, but cannot find it.</i>
sought though		
shiremasen,		
cannot-know		

Yohodo maye ni kane,	}	<i>Some time ago I lent him some money, but he has not paid it back yet.</i>
wo kashita, keredo,		
mada kayeshima-		
senŭ,		

THE IMPERATIVE: (Positive) *naose*; *tabe-ro*; *oji-ro*;
(Negative) *naosu-na*; *taberu-na*; *ojiru-na*.

The ordinary use of this form is, like that in other languages, to express command or direction, but the bare Imperative is seldom used except in military commands, as it sounds, in Japanese ears, decidedly abrupt and dis-

courteous. Even in addressing members of the lowest classes an honorific periphrasis is usually substituted, as will be explained later.

Examples.

O tōshi	mōse,	}	<i>Show the gentleman in.</i>
	<i>let-through say</i>		
To wo shimerō,		}	<i>Shut the door.</i>
<i>door shut</i>			
Sūkoshi mate		}	<i>Wait a little.</i>
<i>a-little wait</i>			
Tomare !			<i>Halt !</i>
Yasume !			<i>Stand at ease !</i>
Sore wo taberuna !			<i>Don't eat that !</i>
Shōchi suruna !			<i>Do not consent !</i>

A common construction, by means of which the English first person plural of the Imperative (*let us . . .*) may generally be rendered is given in the following examples :—

Itte	kikimashō,	}	<i>Let us go and listen to it.</i>
<i>having-gone will-hear</i>			
Ko shiyō ja nai ka		}	<i>Let us do it like this.</i>
<i>thus will-do is-not ?</i>			

(or the future alone without *ja na kai*).

AUXILIARY VERBS.

A considerable number of the affixes contributing to the production of the moods and tenses are really auxiliary verbs which were originally independent. For example, in the expression **naoshimashita**, *I have mended*, the affix *mashī* formerly signified “to be,” and the terminal *ta* (for *te aru*) means “am having finished,” and thus the word *naoshimashita* when decomposed is shown to mean “am having finished mending.” The auxiliaries have also con-

tributed to the production of verbal stems. Thus with the auxiliaries **eru**, *to get*, and **aru**, *to be*, are formed—

yameru, *to cease.* mazaru, *to be mixed.*
 kakeru, *to hang* (trans.) kakaru, *to hang* (intrans.)

The following are the chief auxiliaries in use at present as separate and independent words:—

1. **Aru**, *to be*.

As an auxiliary *aru* is most commonly employed with the particle *de* to produce compound equivalents for the Probable Present or Future, and also for some of the Negative tenses. **De aru** is usually abbreviated to *da*; **de arō** to *d'aro* or *darō*; **de atta** to *d'atta* or *datta*, etc.; thus—

Iku de arō,	}	for ikō , <i>will probably go</i> .
iku d' arō,		
iku darō,		
Kasanai de atta,	}	for kasanakatta , <i>did not lend</i> .
kasanai datta,		
Konai de attarō,	}	for konakattarō , <i>has probably not come</i> .
konai dattarō,		

NOTE.—The postposition *no* is frequently placed between the verb and *da*, *darō*, *datta*, etc.; thus *konai no d'arō*, *he is probably not coming*.

When the polite termination *masū* is preceded by *de* and the verb *aru*, a still further abbreviation occurs, which is in frequent use in familiar conversation. Thus **de arimashō** first becomes *de mashō* and then *deshō*; and *de arimashita* contracts to *deshita*.

It should be observed that the compound future denotes a slightly greater degree of doubt than the simple future, and that the shorter and more abbreviated the phrase, the less courteous it becomes. *De gozarimasū* is much politer and less familiar than *desū*.

Preceded by the Gerund, *aru* serves to produce another group of compound tenses, as **kite gozaimasū**, *they have come*.

2. **Iru** (2nd Conj.; stem *i*).

3. **Oru** (1st Conj.; stem *ori*).

These auxiliaries each mean, literally, "to dwell," hence "to live," "to be" (in a certain place), and combined with the Gerund their various forms compose a group of other tenses which are equivalent to such English compound tenses as are exemplified in the expressions "he is eating," "he was walking," "he has been reading," etc. This combination has therefore in some cases a Progressive signification and in others a Perfect signification. For example, **nete orimasū** means *he is sleeping*, whilst **kite orimasū** is, not *he is coming*, but *he is having come*, i.e. *he is come*. The simple past *kimashita* is more obscure, inasmuch as its meaning might be merely that the person *had* come but had gone away again, whilst the meaning of *kite orimasū* cannot be other than that he has come and *is still here*.

In some cases the English passive must be employed to render such phrases, the neuter being nearly always preferred in the Japanese construction; thus—

Kirei ni sorotte orimasū, } *They are nicely arranged.*
prettily being-in-order are

After the Gerund, the initial *i* is frequently elided, particularly in the Present tense, and thus *shitte iru* becomes **shitteru**, *I know* (literally, *having learnt, I remain*); *kaite iru* becomes *kaiteru*, etc.

Irassharu and *o ide nasaru* are honorific synonyms of *iru* and of various other verbs, as will be demonstrated later.

Iru and *oru* as auxiliaries are now frequently used in speaking of inanimate objects, although their original signification appears to restrict their application to living beings. In a few idioms, however, *aru* is used for inanimates and *iru* for animates; observe, for example, the distinction between **kite orimasū**, *he has come*, and **kite arimasū**, *it has come*, or *there is some*.

Examples.

Nani wo shīte imasū,	}	<i>What is he doing?</i>
<i>what doing is</i>		
Dete orimasū,		<i>He has gone out.</i>
Bakana koto wo itteru,	}	<i>You are talking at random.</i>
<i>foolish thing say-remain</i>		
Mada nete orimasū,	}	<i>He is still sleeping.</i>
<i>still sleeping is</i>		
Donata ka o ide ni natte	}	<i>Has someone arrived?</i>
<i>someone-or-other exit to having-become</i>		
orimasū ka,		
<i>is</i>		

4. **Kuru**, *to come*.

With this auxiliary, in conjunction with the Gerund, are produced what are sometimes termed “Illative tenses,” so called because they contribute a secondary idea of motion towards the speaker or the one spoken to, added to the primary idea; thus—

Mizu wo motte	koi !	}	<i>Having carried water, come ! i.e. Bring some water.</i>
<i>water having-carried come</i>			
O Yone wo yonde	koi !	}	<i>Tell O Yone to come here.</i>
<i>Yone having-called</i>			
Doko ye itte	kita ?	}	<i>Where has he been to ?</i>
<i>where having-gone has-come</i>			

Kitto	kuru yō	ni to	}	<i>Go and tell him to be sure to come.</i>
<i>positively</i>	<i>come</i>	<i>manner in that</i>		
sō itte	koi,			
<i>so</i>	<i>having-said</i>			
Anata ni	sodan	shō	}	<i>I came to consult you.</i>
<i>you</i>	<i>with consultation</i>	<i>will-do</i>		
to omotte	kimashīta,			
<i>thinking</i>	<i>came</i>			

5. Shimau, to finish.

This auxiliary employed with the Gerund, serves to indicate the conclusion of an action, usually in the sense of *ending by* . . . ; thus—

Kashi wo tabete shimatta,
cakes eating has-finished

does not mean “He has finished eating the cakes,” but rather “He has finished by eating the cakes.” Similarly—

Shishō Sama ni natte shimaimashīta,
teacher Mr to having-become has-finished

does not mean “He has ceased to be a teacher,” but “He has ended by becoming a teacher (after trying other professions, etc.).”

Examples.

Motte itte shimaishīta, } *He has gone off
having-taken having-gone has-finished* } *with it.*

Sukkari gakumon wo } *I have quite given up
quite learning* } *studying.*
mi-kigatte shimatta,
see-having limited finished

Uma ni mame wo } *He went off with-
horse beans* } *out giving the*
tsūkezu ni itte shimatta, } *horse its beans.*
having-gone finished

TRANSITIVE AND INTRANSITIVE VERBS.

Many verbs are used in English with a difference of signification, sometimes as transitives, sometimes as intransitives, as "he ran away," "he ran a needle into his hand," "the child speaks already," "he can speak several languages."

In Japanese, however, the transitive and intransitive applications are nearly always indicated by different verbs containing the same root; thus—

Transitive.

Intransitive.

hiraku (1st Conj.) <i>to civilise.</i>	hirakeru (2nd Conj.) <i>to become civilised.</i>
kaesu (1st) <i>to return.</i>	kaeru (1st) <i>to return.</i>
kakusu (1st) ,, <i>hide.</i>	kakureru (2nd) ,, <i>hide.</i>
naosu (1st) ,, <i>cure.</i>	naoru (1st) ,, <i>get well.</i>
nobasu (1st) ,, <i>stretch.</i>	nobiru (2nd) ,, <i>stretch.</i>
oru (1st) ,, <i>break.</i>	oreru (2nd) ,, <i>break.</i>
orosu (1st) ,, <i>lower.</i>	oriru (2nd) ,, <i>descend.</i>
yaku (1st) ,, <i>burn.</i>	yakeru (2nd) ,, <i>burn.</i>
chirasu (1st) ,, <i>scatter.</i>	chiru (1st) ,, <i>scatter.</i>
nekasu (1st) ,, <i>put to sleep.</i>	neru (2nd) ,, <i>sleep.</i>
dasu (1st) ,, <i>put out.</i>	deru (2nd) ,, <i>go out.</i>
akeru (2nd) ,, <i>open.</i>	aku (1st) ,, <i>be open.</i>
hajimeru (2nd) ,, <i>begin.</i>	hajimaru (1st) ,, <i>begin.</i>
soroeru (2nd) ,, <i>match.</i>	sorou (1st) ,, <i>match.</i>
tasūkeru (2nd) ,, <i>save.</i>	tasūkaru (1st) ,, <i>be saved.</i>
tateru (2nd) ,, <i>set up.</i>	tatsu (1st) ,, <i>stand.</i>
susumeru (2nd) ,, <i>encourage.</i>	susumu (1st) ,, <i>advance.</i>
yameru (2nd) ,, <i>cease.</i>	yamu (1st) ,, <i>cease.</i>
ireru (2nd) ,, <i>put in.</i>	iru (1st) ,, <i>enter.</i>
sageru (2nd) ,, <i>let down.</i>	sagaru (1st) ,, <i>come down.</i>

No rule can be framed for forming transitives and intransitives from a common root, and it is only from the dictionary, and by practice, that the student can tell whether a Japanese verb is transitive or not. It may, however, be observed that whilst the ending *eru* may belong to either form, the termination *su* belongs almost exclusively to transitives, a noteworthy exception being *dasu* which is sometimes intransitive as in the compounds **hashiri-dasu**, *to run out*, **naki dasu**, *to begin to cry*.

The student should also note that a large number of intransitives in the First Conjugation terminate in *aru*, as **sagaru**, *to come down*; **todomaru**, *to stop*; **kakaru**, *to hang*; etc. These are produced by adding **aru**, *to be*, to the stem, hence their intransitive force. Most of them have corresponding transitives in *eru* of the Second Conjugation, as **sageru**, *to let down*; **kakeru**, *to hang*; etc.

PASSIVE AND POTENTIAL VERBS.

In Japanese no special conjugation for the Passive Voice exists, and the paradigms of all the so-called passive verbs are in accordance with the First Form of the Second Conjugation of regular verbs given on p. 60. The change from the active to the passive is produced by affixing *reru* to the Negative Base of the First Conjugation and *rareru* to the same base of the Second; thus—

First Conjugation.

Shiru , <i>to know</i> ,	(neg.)	shira ,	(pass.)	shirareru , <i>to be known</i> .
Yobu , <i>to call</i> ,	,,	yoba ,	,,	yobareru , <i>to be called</i> .
Korosu , <i>to kill</i> ,	,,	korosa ,	,,	korosareru , <i>to be killed</i> .
Warau , <i>to laugh</i> ,	,,	warawa ,	,,	warawareru , <i>to be laughed at</i> .

Second Conjugation.

First Form.

Taberu , to eat,	(neg.)	tabe ,	(pass.)	taberareru , to be eaten.
Keru , to kick,	,,	ke ,	,,	kerareru , to be kicked.
Eru , to obtain,	,,	e ,	,,	erareru , to be obtained.

Second Form.

Miru , to see,	(neg.)	mi ,	(pass.)	mirareru , to be seen.
Omonjiru , to esteem,	,,	omonji ,	,,	omonjirareru , to be esteemed.
Iru , to shoot,	,,	i ,	,,	irareru , to be shot.

Strictly speaking, however, there is no Passive Voice in Japanese, and the so-called passive termination *areru* is a condensed form of *ari*, *being*, blended with *eru*, *to get*, thus the literal meaning of *shirareru*, for instance, is "to get being knowing," and similarly *mirareru* is from the stem *mi*, a euphonic *r*, and *ari-eru*, i.e. "to get being seeing."

Thus it is that all passive verbs belong to the Second Conjugation together with the verb *eru*, *to get*, and herein also lies the susceptibility of intransitives to passive forms, as, for example, *okorareru*, *to be got angry*, i.e. *to be made angry*, from *okoru*, *to get angry*; *shinareru*, *to have someone die* (*belonging to one*).

A sentence illustrative of this idiom is *Teishi ni shinaremashita*. Here the literal meaning is "she was died by her husband," which at first sight appears to signify that "she was killed by her husband," but the real meaning is "she had her husband die," or "she lost her husband by death."

An idiom bearing a near resemblance to the so-called passive, is formed by the verb *morau*, *to receive* (more

politely **itadaku**, “to put on the head,” referring to the native custom of lifting a gift to the brow) in conjunction with the Gerund; thus—

Kami wo kitte	moratta,	}	<i>I got my hair cut.</i>
<i>hair</i>	<i>having-cut received</i>		
Oshiete itadakitai,		}	<i>I wish you would kindly show me how.</i>
<i>teaching</i>	<i>wish-to-put-on-the-head</i>		
Dare ka Hiōgo made		}	<i>I want someone to go to Hiogo for me.</i>
<i>someone</i>	<i>as-far-as</i>		
itte moraitai,			
	<i>having-gone wish-to-receive</i>		
Kiite itadakitō,		}	<i>I wish you would kindly enquire for me.</i>
<i>hearing</i>	<i>wish-to-receive</i>		
Ane no menjō to yara mo		}	<i>I wish my elder brother's passport, if that is what it is called, to be returned to me.</i>
<i>elder-brother</i>	<i>passport</i>		
watakūshi made kayeshite			
<i>me</i>	<i>to return</i>		
moraitai,			
	<i>wish-to-receive</i>		

NOTE.—The foregoing sentences exemplify the method by which *wishing* is indicated in the Passive Voice, the Desiderative Adjective of passive verbs not appearing in the spoken form of the language.

The passive forms of the irregular verbs **kuru**, *to come*, **suru**, *to do*, and **shinuru**, *to die*, are *korareru*, *serareru* (sometimes abbreviated to *sareru*) and *shinareru* respectively. *Masū*, the polite termination, is not susceptible of the passive form.

As has been mentioned before, passive constructions are used much less frequently than in English, and in the majority of instances an intransitive verb or an active but subjectless construction is employed to render an English passive.

The following exemplifications will be found useful :—

Donnani ureshi ka shiremasenū,	} <i>I can't tell you how pleased I am.</i>
<i>how-much joyful ? cannot-know</i>	
Hayazō to iu otoko,	} <i>A man called Hayazō.</i>
<i>say man</i>	
Mō shimai ni narimashitarō,	} <i>It is probably finished by now.</i>
<i>already finished will-have-become</i>	
Sono kusuri wa ichi nichi	} <i>That medicine is taken three times a day.</i>
<i>that medicine one day</i>	
sando dzutsu nomu no desū,	
<i>3-times drink is</i>	
Kore wa nani ni	} <i>What is this used for ?</i>
<i>this what for</i>	
tsūkaimasū,	
<i>use</i>	
Ate ni narimasen,	} <i>He is not to be depended upon.</i>
<i>reliance to becomes-not</i>	
Dekinū toki wa shikata	} <i>If it cannot be done, there is no help for it.</i>
<i>not-can-do time do-manner</i>	
ga nai,	
<i>is-not</i>	
Miōgonichi made ni	} <i>It will be finished by the day after to-morrow.</i>
<i>day-after-next by</i>	
deki-ogarimasū,	
<i>is-finished</i>	
Kono shina wo naoshi ni	} <i>I think I will send this article to be mended.</i>
<i>this article mend to</i>	
yarimashō,	
<i>will-probably-send</i>	
Sakuban sono kane wo	} <i>I was to have been paid that money last night.</i>
<i>last night that money</i>	
uketoru hadzu deshīta,	
<i>receive necessity was</i>	
Narō koto naraba,	} <i>If it can be done.</i>
<i>will-become thing if-it-be</i>	
Shiyō koto ga nai,	} <i>There is nothing which can be done.</i>
<i>will-do thing is-not</i>	

THE POTENTIAL VOICE.

Potentiality, that is *having power to do a certain thing*, is indicated by the same verbs as those by which passive significations are rendered, thus *mirareru* may mean either “to be seen,” or “to be able to see”; *okareru* may mean either “to be put,” or “to be able to put.”

NOTE.—The one important deviation from this rule is the form *omowareru* from **omou**, *to think*, whose potential signification is not “to be able to think,” but “to venture to think,” “to be inclined to think.”

Examples.

Kyō no atsūsa wa, <i>to-day of heat</i>	}	<i>I cannot endure the heat to-day.</i>
koraeremasen, <i>cannot-bear</i>		
Ikareru de arō ka?		<i>Will he be able to go?</i>
Mazukūte taberemasen, <i>being-nasty cannot-eat</i>	}	<i>It is too nasty to eat.</i>
Moraware ya itashi-masenū, <i>can-accept do-not</i>		
Korareru ka kiite mimashō,		<i>I will ask him if he can come.</i>

Another frequently recurring method of expressing potentiality is the use of **dekiru**, a verb formed from the classical **de-kuru**, *to come out*. *Dekiru* has come to mean “possible,” “to take place,” “to be ready,” but frequently it is best translated “can,” “can do”; thus—

Iku koto ga dekiru,	<i>I can go.</i>	
Iku koto ga dekinai,	<i>I cannot go.</i>	
Mabushikūte, miru koto ga,	} <i>I cannot see; the light</i>	
<i>being-dazzling to-see</i>		<i>is so dazzling.</i>
dekimasen,		
<i>forthcomes-not</i>		

Kaneru, *to be unable, cannot*, attached to the Indefinite Form of a verb, is constantly used to indicate *impossibility* or *inability*, but the use of this construction is almost exclusively confined to persons of culture and refinement.

Mōshi-kanete orimasū,	}	<i>I can hardly venture</i>
<i>to-say-unable</i> <i>am</i>		<i>to say so but—</i>
		<i>(said when asking a favour).</i>

Ika naru dōri to mo,	}	<i>I cannot understand</i>
<i>how be</i> <i>rationale</i>		<i>on what principle</i>
kai shi kanemasu ga,		<i>this could take</i>
<i>understand do cannot</i>		<i>place.</i>

There is an extensive group of verbs which are in practice best translated by passive or potential constructions in English, although, properly speaking, they are intransitives in Japanese.

If we take such a sentence as “the bridge is being broken,” we observe that the breaking is caused by the intervention of some external influence, whereas in the expression “the bridge is breaking,” no such outer influence is implied. In the first case, the verb corresponds to the Japanese **orareru**, *to get broken* (passive, from **oru**, *to break*, transitive); in the second, to **oreru**, *to break*, intransitive. Thus from transitives belonging to the First Conjugation, are produced a large number of intransitives of the Second Conjugation, by changing the termination *u* into *eru* as exemplified in the following series:—

Intrans.		Trans.
toreru,	from	toru, <i>to take.</i>
furueru,	„	furuu, <i>to shake.</i>
yakeru,	„	yaku, <i>to burn.</i>

oreru,	from	oru,	<i>to break.</i>
kireru,	„	kiru,	<i>to cut.</i>
ureru,	„	uru,	<i>to sell.</i>
yomeru,	„	yomu,	<i>to read.</i>

Kireru, ureru, yomeru, etc., are employed to render such expressions as “that wood cuts easily,” i.e. “is easy to cut”; “this article sells readily,” i.e. “is readily sold”; “that poem reads beautifully,” i.e. “is beautiful when read.”

In such constructions it is often convenient to introduce the word “can”; thus, “one can cut that wood easily”; “this article can be sold readily.”

The student should carefully note the difference between the true potentials in *areru* and *rareru*, and the intransitives in *eru*. The latter forms denote the possession of strength or power to do anything such as is expressed by “can” in English, whilst with the true potentials is associated the notion of permission which is indicated by “may,” thus *ikaremasũ* signifies “one can go” (because permission is granted), and *ikemasũ* signifies “one can go” (because one possesses the physical ability, not being lame, etc.)

As verbs of the Second Conjugation are not capable of forming intransitives in *eru*, the passive potentials in *rareru* have to be utilised. The form **mieru**, *to seem, to be visible*, formed irregularly from **miru**, *to see*, should be noted.

THE VERB **Suru**.

The paradigm of this verb, which is probably the one most frequently heard, has been given on page 73. Its primary signification is “to do,” “to make” (French, *faire*), and it is often used independently in this sense, the noun

governed by it taking the postposition *wo*, although the latter is in most cases dropped before *suru*; thus—

hon-yaku *suru*, to translate, to make a translation.

chōai *suru*, to love, i.e. to make love.

eshaku *suru wo suru*, to make an apology.

ban *wo suru*, to keep watch.

jisatsu *suru*, to commit (do) suicide.

saisoku *suru*, to urge on (literally, to do urgency).

Omae dō shimasū, What are you doing?

Sō *suru to yokatta*, } It would have been better to do
so do if was-good } that.

At times instead of *wo*, the particle *ga* is employed with *suru* used independently, and the signification of the verb is then “to be”; as—

Zutsū *ga suru*, There is a headache, i.e. I
have a headache.

Hanshō no oto *ga suru* ! There is the firebell !

The most frequent use of *suru* is, however, that of supplying the place of a suffix to nouns of Chinese origin, and other uninflected words. The following are useful illustrations :—

shimpai *suru*, to be anxious, from shimpai, anxiety.

kenkwa *suru*, to quarrel, „ kenkwa, a quarrel.

ryokō *suru*, to travel, „ ryokō, a journey.

tōchaku *suru*, to arrive, „ tōchaku, arrival.

If the noun is *monosyllabic* and terminates in *n*, the *s* of *suru* in the verb formed with it assumes the *nigori*, and *suru* becomes *jiru*, which is made to conform to the paradigm of verbs with stems in *i* of the Second Conjugation. Thus from the combination of *suru* with *kin*, a word of Chinese origin signifying “prohibition,” is produced the verb *kinjiru*, which is inflected like *ojiru* and not like *suru*.

This sometimes occurs even in cases where the termination is other than *n*.

Examples.

sonjiru, to spoil, from **son**, loss.
ronjiru, to argue, „ **ron**, argument.
ōjiru, to correspond, „ **ō**, correspondence.

THE EQUIVALENTS OF “to be.”

To recognise the distinction between the numerous Japanese equivalents of the English verb “to be,” and to employ them correctly, is one of the most bewildering tasks which the student has to encounter, and as it is impossible to attain a thorough knowledge of the language until a familiarity with such locutions is attained, the following suggestions and examples are offered with a view to minimising the difficulty :—

Aru, atta, arō, etc. These forms are mostly used with the signification “there is,” “there was,” “perhaps there will be.” In many instances their meaning is conveniently rendered by “I (you, etc.) have, had, shall have,” the subject in the Japanese construction being replaced by the object in English ; thus—

Mizu ga aru,	}	<i>I have (some) water.</i>
<i>water there-is</i>		

If *masū* is affixed, as *arimasū*, *arimashita*, *arimashō*, a politer signification is imparted. Still more respectful but identical in meaning are the forms *gozaimasū*, *gozaimashita*, *gozaimashō* (cf. p. 78).

Used with a Gerund, however, *arimasū*, *gozaimasū* mean “to be” only, and not “there is” ; as—

Kami ni tsutsunde	arimasū,	}	<i>It is wrapped up in paper.</i>
<i>paper in having-wrapped is</i>			

This is also the case when *gozaimasū* has an adjective associated with it; as—

Yama ga takō gozaimasū, } *The mountain is high.*
 mountain high is

The Certain Present of *aru* and of *arimasū* are seldom used in this connection accompanied by adjectives in the *u* or *o* form as the notion of “to be” is inherent in the adjective itself. Thus the last sentence would be, in a less respectful form, “Yama ga takai” (see p. 118).

De aru, de atta, de arō, etc. (*familiar*).

De arimasū, de arimashīta, de arimashō, etc. (*politer*).

De gozaimasū, de gozaimashīta, de gozaimashō, etc.
 (*politest*).

These are forms of the verb “to be” without “there,” and their signification is therefore simply “I am, he, she, it is,” etc., and similarly throughout the conjugation.

Desū is an abbreviation of *de gozaimasū*; **deshīta** of *de gozaimashīta*, and **deshō** of *de gozaimashō*.

Examples.

Kore wa nan de aru (or da)? } *What is this?*
 this what is (it)

Kore de mina desū ka, } *Is this all?*
 this with all is ?

O-sawagi deshīta, } *All was in an uproar.*
 uproar (it) was

Hiroi-totte kureta wa dō } *What sort of a man*
pick-up-having-taken gave how
 iu hito de atta, } *was it who picked*
 called man was } *it up?*

Mazu sore-kkiri de gozaimasū, } *Well, that is about*
 well that-only it (as) } *all.*

Iru and Oru. The real signification of these verbs is “to dwell,” “to live,” “to be (in a certain place),” but they are employed mostly as auxiliaries, as explained on p. 93.

Naru, *to be*, appears more frequently in the classical language than in the colloquial, although it is not rare to hear the Conditional Form used as an auxiliary with the Indicative tenses of verbs. Thus *iku nareba* or *iku nara*, for “if he goes,” are more common than *ikeba*, and similarly we may say *itta nareba* or *itta nara*, for “if he went” or “had gone,” instead of *ittareba*.

N.B.—**Naru**, *to be*, should be carefully distinguished from **naru**, *to become*, which latter may usually be recognised by its being preceded by the postposition *ni* or *to*; as—

Chiri tsumotte, yama to naru, } *Dust piled-up becomes a*
dust piling-up mountain becomes } *mountain* (Proverb).

Shindai-kagiri ni natta, *He became bankrupt.*

Suru, *to do*, is at times employed as an equivalent of “to be” (see p. 104).

CAUSAL OR CAUSATIVE VERBS.

In Japanese there are large numbers of phrase-verbs denoting *causation of action*, e.g. “causing to eat,” “causing to read,” etc. These causal verbs, or causative verbs, as they are sometimes termed, are formed by the addition of *seru* to the Negative Base in verbs of the First Conjugation, and by the addition of *saseru* to the same base in the Second. Many causals are better translated by different words in English, as **shiru**, *to know*, causative **shiraseru**, *to inform*, i.e. *to cause to know*.

Examples of Causals.

First Conjugation.

	Neg. Base.	Causal.
yomu , <i>to read</i> ,	yoma ,	yomaseru , <i>to cause to read</i> .
shiru , <i>to know</i> ,	shira ,	shiraseru , <i>to cause to know</i> .
tsukuru , <i>to make</i> ,	tsukura ,	tsukuraseru , <i>to cause to make</i> .

*Second Conjugation.***First Form.**

	Neg. Base.	Causal.
eru , <i>to obtain</i> ,	e ,	esaseru , <i>to cause to obtain</i> , i.e. <i>to give</i> .
taberu , <i>to eat</i> ,	tabe ,	tabesaseru , <i>to cause to eat</i> , i.e. <i>to feed</i> .

Second Form.

miru , <i>to see</i> ,	mi ,	misaseru , <i>to cause to see</i> .
abiru , <i>to bathe</i> ,	abi ,	abisaseru , <i>to cause to bathe</i> .

The conjugation of all Causals is in accordance with that of the First Form of the Second Conjugation given on p. 60, and they are, in common with other verbs, susceptible of the passive voice; thus—

	Causal.	Passive.
shiru , <i>to know</i> ,	shiraseru , <i>to cause to know</i> .	shiraserareru , <i>to be caused to know</i> .
eru , <i>to obtain</i> ,	esaseru , <i>to cause to obtain</i> .	esaserareru , <i>to be caused to obtain</i> .
miru , <i>to see</i> ,	misaseru , <i>to cause to see</i> .	misaserareru , <i>to be caused to see</i> .

It must be noted that although there are passive forms of causals, no causal forms of the passive are employed. Thus such constructions as “to cause to be seen,” “to cause to be eaten,” are inadmissible; the corresponding active being used instead. A sentence like “I will let some books be brought (i.e. I will cause [somebody] to bring some books)” will therefore be changed before translating into “I will cause some books to come,” and similarly with other like phrases.

It should also be noted that the causals in *seru* and the transitives in *su* (First Conjugation) are used indiscriminately. Thus the same speaker will use *matashite* (from

matsu, to wait) at one time, and *matasete* at another, though the former word is, strictly speaking, the correct one.

Causal verbs possess various slight divergencies of signification, and their English translation must therefore vary according to circumstances. For example, **naosaseru** (from *naosu*, to mend) may be translated "to cause to mend," "to make . . . (e.g. a servant) mend," "to allow to mend," or "let . . . mend."

In phrases containing Causals the postposition *ni* is associated with the substantive which denotes the one caused to perform the action, whilst the postposition *wo* accompanies the substantive denoting the person or thing acted upon.

The Causals of the Irregular verbs *kuru*, *shinuru*, and *suru* are respectively **kosaseru**, to cause to come ; **shinaseru**, to cause to die ; and **saseru**, to cause to do.

Examples.

Sugu ni kikashite	kudasai,	} Please let me know at once.
at-once causing-to-hear	condescend	
Inu ni niku kuwaseta ka,		} Did you give the dog its meat ?
dog meat made-eat		
Shizuka ni sasenakereba,		} You must make them keep quiet.
quiet		
ikenai,		} I have kept you waiting a dread- fully long time.
Taihen ni o matase moshita,		
dreadfully made-to-wait		
Ima onna ni ii-tsukete heya		} It will be as well to get the woman to come and clean the room.
now woman commanding room		
no soji wo saseru ga ii,		} Please let me hear quickly.
cleaning cause-to-do is-good		
Hayaku kikasete	kudasare,	
quickly having-made-hear	give	

AMBIGUOUS VERB-FORMS.

It will be observed that in the First Conjugation a large number of verbs have stems terminating in *r*, and that the same letter also appears in two of the bases (Certain Present and Conditional) in verbs of the Second Conjugation. Owing to this fact beginners are often at a loss to know to which Conjugation a certain verb, e.g. **teru**, *to shine*, belongs. Nothing but a thorough mastery of the rules which have been fully set forth in preceding pages relating to the formation and uses of verb-forms can furnish the student with the ability to at once discriminate with accuracy in such cases, and if the remarks and examples in the preceding sections have been carefully followed he would immediately assign the above-mentioned verb—*teru*—to the First Conjugation, as the stem is *ter*, the Indefinite Form *teri*, and the Negative Base *tera*. In like manner, the verb **makeru**, *to lose*, will be recognised as belonging to the Second Conjugation, because the *r* in this case is part of the termination and not of the stem. Similarly **shir-u**, *to know*, is of the First Conjugation, whilst **mi-ru** *to see*, is of the Second.

A still further degree of difficulty is presented by such pairs of verbs as **kaeru** (First Conjugation), *to return*, and **kaeru** (Second Conjugation), *to change*; **kiru** (First Conjugation), *to cut*, and **kiru** (Second), *to wear*; and until some material progress has been made in the language, it will be found difficult to distinguish readily all the forms of, say, **kakaru**, *to hang* (intransitive), from those of **kakeru**, *to hang* (transitive).

The differences existing between the various verbal forms in instances such as those just referred to are clearly and concisely demonstrated in the paradigms appearing on the opposite page. The three verbs shown are all in common use. They are—

Iru (First Conjugation ; *stem ir*), *to enter, to go in.*

Ireru (Second Conjugation, First Form ; *stem ir*), *to insert, to put in.*

Iru (Second Conjugation, Second Form ; *stem i*), *to be, to dwell.*

Iru,
to enter.

Ireru,
to insert.

Iru,
to be.

Indefinite Form.

iri

ire

i

Negative Base.

ira

ire

i

Conditional Base.

ire

irere

ire

INDICATIVE MOOD.

Certain Present or Future.

Pos. **iru**

ireru

iru

Neg. { **iranai**
iran(ü)

irenai
iren(ü)

inai
in(ü)

Probable Present or Future.

Pos. **irō**

ireyō

iyō

Neg. **irumai**

iremai

imai

Certain Past.

Pos. **itta**

irete

ita

Neg. { **iranakatta**
irananda

irenakatta
irenanda

inakatta
inanda

Probable Past.

Pos. **ittarō**

iretarō

itarō

Neg. { **iranakattarō**
iranandarō

irenakattarō
irenandarō

inakattarō
inandarō

Frequentative Form.

<i>Pos.</i>	ittari	iretari	itari
<i>Neg.</i>	{ iranakattari	irenakattari	inakattari
	{ iranandari	irenandari	inandari

Desiderative Adjective.

<i>Pos.</i>	iritai	iretai	itai
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Gerund.

<i>Pos.</i>	itte	irete	ite
<i>Neg.</i>	{ iranakūte	irenakūte	inakūte
	{ irazu	irezu	izu

SUBJUNCTIVE MOOD.

(a) Conditional.

Present.

<i>Pos.</i>	ireba	irereba	ireba
<i>Neg.</i>	{ iranakereba	irenakereba	inakereba
	{ iraneba	ireneba	ineba

Past.

<i>Pos.</i>	ittara(ba)	iretara(ba)	itara(ba)
<i>Neg.</i>	{ iranakattara(ba)	irenakattara(ba)	inakattara(ba)
	{ iranandara(ba)	irenandara(ba)	inandara(ba)

(b) Concessive.

Present.

<i>Pos.</i>	iredo(mo)	ireredo(mo)	iredo(mo)
<i>Neg.</i>	{ iranakeredo(mo)	irenakeredo(mo)	inakeredo(mo)
	{ iranedo(mo)	irenedo(mo)	inedo(mo)

Past.

<i>Pos.</i>	ittaredo(mo)	iretaredo(mo)	itaredo(mo)
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IMPERATIVE MOOD.

<i>Pos.</i>	ire !	irero !	iro !
<i>Neg.</i>	iru-na !	ireru-na !	iru-na !

COMPOUND VERBS.

The Japanese language is very rich in verbal combinations which partake more or less of a compound character, and these verbal compounds serve in many cases as equivalents for English prepositional verbs, but in others they replace complete phrases ; thus—

buchi-korosu, *to kill by beating* (from *butsu*, *to beat*, and *korosu*, *to kill*.)

mi-tsükeru, *to fix by seeing*, i.e. *to notice* (from *miru*, *to see*, and *tsükeru*, *to fix*.)

In the majority of instances such compounds are formed by using certain verbs as affixes to other verbs and the meaning of the verb employed as an auxiliary is frequently lost, the basal verb receiving merely an increase of force from the association.

In compounds consisting of two verbs in juxtaposition, the first component is put in the Indefinite Form, which remains unchanged, whilst the second component is inflected throughout the Conjugation.

Usually the second component is modified adverbially by the first, as in **kiri-korosu**, *to kill by cutting*, where *kiri* (from *kiru*, *to cut*) denotes the mode of action of **korosu**, *to kill*.

In some cases, however, each member of the compound contributes its own particular meaning as in **wake-ataeru**, *to give in shares*, from “to divide” and “to give.”

The verbs of most frequent recurrence as second members of compounds are—

1. Dasu.

This usually denotes the action of *commencing, coming out or taking out*; as—

okoru , to get angry,	okori-dasu , to begin to get angry.
naku , to cry,	naki-dasu , to begin to cry.
furu , to fall (of rain, snow, etc.),	furi-dasu , to begin to rain.
hashiru , to run,	hashiri-dasu , to run out.
tsükuru , to compose, to grow,	tsükuri-dasu , to produce, to bring forth.
omou , to think,	omoi-dasu , to recall to mind.
toru , to take,	tori-dasu , to take out.

2. Kiru.

The literal meaning of this verb is “to cut,” but as the second member of a compound it usually denotes *completeness or totality*; as—

kariru , to hire,	kari-kiru , to hire the whole (of a building, etc.).
kau , to buy,	kai-kiru , to buy up the lot (of goods, etc.).
shimeru , to shut up,	shime-kiru , to shut up completely (a shop for alterations, etc.).
omou , to think,	omoi-kiru , to decide finally.

3. Komu.

This verb has the sense of the English “in” or “into”; thus—

tobu , to jump,	tobi-komu , to jump in.
furu , to fall,	furi-komu , to come in (said of rain, snow, etc., coming into a house).
kiru , to cut,	kiri-komu , to cut into.
agaru , to rise,	agari-komu , to force a way up into.

4. Sokonau.

This implies *failing to do something, or just escaping something*; thus—

kiku , <i>to hear</i> ,	kiki-sokonau , <i>to fail in hearing</i> , i.e. <i>to hear wrongly</i> .
miru , <i>to see</i> ,	mi-sokonau , <i>to fail in seeing</i> , i.e. <i>to see wrongly</i> .
kaku , <i>to write</i> ,	kaki-sokonau , <i>to fail in writing</i> , i.e. <i>to make an error (in writing)</i> .
shinuru , <i>to die</i> ,	shini-sokonau , <i>to fail in dying</i> , i.e. <i>to barely escape death</i> .

5. Tsükeru.

Tsükeru means literally “to fix,” “to affix”; hence—

iu , <i>to say</i> ,	ii-tsükeru , <i>to fix by saying</i> , i.e. <i>to command</i> .
kaku , <i>to write</i> ,	kaki-tsükeru , <i>to fix by writing</i> , i.e. <i>to jot down</i> .
kiku , <i>to hear</i> ,	kiki-tsükeru , <i>to fix by hearing</i> , i.e. <i>to happen to hear</i> .
miru , <i>to see</i> ,	mi-tsükeru , <i>to fix by seeing</i> , i.e. <i>to notice</i> .
tataku , <i>to knock</i> ,	tataki-tsükeru , <i>to fix by knocking</i> , i.e. <i>to knock on</i> .

THE ADJECTIVE.

In Japanese, the words and locutions employed to describe, limit or define the significations of substantives differ considerably in construction and modes of use from those fulfilling similar functions and termed “Adjectives” in Western languages. Thus Japanese adjectives ignore all distinctions of number and gender, as well as the ideas

denoted in English by the degrees of comparison. They have, however, inflectional forms, which, so far as they extend, are almost identical with those of verbs.

I. PRIMARY INFLECTIONS.

The crudest and most elementary form of the adjective is what may be termed the "Stem." From the Stem by the agglutination of affixes are produced the various adjectival words and phrases which are used as *simple adjectives*, *adverbial adjectives*, and *verbal adjectives*; thus—

(a). By adding *i* to the Stem, the *simple adjective* is produced, and this form is both attributive and predicative, being employed either attached directly to a substantive or else at the end of a phrase, with the English verb "to be" understood. For example, from the Stems *fūka* and *atsu* are formed the simple adjectives *fūkai*, *deep*, and *atsui*, *thick*, which may be used thus :—

Attributive.	Predicative.
Fūkai kawa , <i>a deep river.</i>	Kawa ga fūkai , <i>the river is deep.</i>
Atsui kami , <i>thick paper.</i>	Kami ga atsui , <i>the paper is thick.</i>

N.B.—In predicative phrases like the two above, *ga* must not be regarded as corresponding to the word "is." It is a particle serving approximately to indicate the nominative case (see p. 36).

The terminal *i* of the adjective in the *attributive* relation is a contraction of a somewhat obsolete form in *ki*. The complete syllable is still retained in formal speeches and in some proverbs, as for instance in

Furuki wo tazunete, atarashiki, Old (things) studying new (things) wo shiru, knows	} New things are learned by study- ing the old.
---	---

The attribute form in *ki* is also used in the words **gotoki**, *similar*, *like*, and in the termination *beki*.

The terminal *i* of the adjective in the *predicative* relation is a contraction of an archaic form in *shi*. In some phrases the complete syllable is still in use ; thus—

Yoshi ! Yoshi ! *All right ! (literally, is good, is good).*

Kurasa wa kurashi ! } *It is dark (and no mistake) !*
darkness (it is) dark
 Kizukai nashi, } *There is no cause for alarm.*
is-not

When employed attributively the adjective is sometimes accompanied by the postposition *no* which serves to convey the idea of the English indefinite pronoun “one.” In this connection *no* is probably an abbreviation of **mono**, *thing* ; thus—

Warui no, *A bad one.*
 Akai no, *A red one.*
 Akai no bakari aru, } *There are only red ones.*
red only is

Examples of the Attributive and Predicate uses of
Adjectives.

Awoi kao, } *A pale face.*
face
 Yoi onna, *A good woman.*
 Warui no da, } *It is a bad one.*
bad one is
 Samui koto ! } *How cold it is !*
cold thing
 Tenki wa yoroshi, } *The weather is fine.*
weather is-good
 Nawa ga nagai, } *The rope is long.*
rope is-long

(b). By adding *ku* to the Stem there is produced a form which is employed in cases where a verb other than *gozaimasū* follows. This form is also used as an adverb corresponding very often, though not invariably, to an English *adverb* in “ly.” When adverbial it is followed by the verb which it modifies.

Examples.

Yoku dekita,	}	<i>It is made well.</i>
<i>well</i>		
Kawa ga fūkaku miemasu,	}	<i>The river looks deep.</i>
<i>river deep looks</i>		
Yasuku dekimashita,		<i>It is made cheaply.</i>
Hayaku kite kudasai,	}	<i>Please come quickly.</i>
<i>quickly</i>		

(c). When *gozaimasū* is used a form of the adjective in *o* or *u* is employed, this form being deduced from that in *ku* by first discarding *k* and then combining into one syllable the final vowel of the stem and the *u* remaining from *ku*. In cases where the adverbial form of an adjective terminates in *iku* the *k* is rejected, but no further change is made.

Examples.

nagaku	(from nagai , <i>long</i>)	becomes <i>nagau</i> ,	and then <i>nagō</i>
yoroshiku	(„ yoroshi , <i>good</i>)	„ <i>yoroshiu</i> ,	„ <i>yoroshiū</i> .
hiroku	(„ hiro , <i>wide</i>)	„ <i>hirou</i>	„ <i>hirō</i> .
yasuku	(„ yasui , <i>cheap</i>)	„ <i>yasuu</i>	„ <i>yasū</i> .

Kawa ga fukō gozaimasū, *The river is deep.*

Kono hon wa goku takō
 very dear } *This book is very dear.*
 gozaimasū,

Kami ga atsū gozaimashō, *The paper is probably thick.*

Mada hayō gozaimasenū ka, } *Is it not early yet?*
 yet early

The student should note that the verb “to be” is affected equally with other verbs by the rule by which a verb must be preceded by the form in *ku*, so that it is quite allowable to say, for example :

Ano kawa ga fukaku	}	<i>That river is deep.</i>
<i>that river deep</i> gozaimasū,		
Kami ga atsuku	}	<i>The paper will probably be thin.</i>
gozaimashō,		

The use of the adverbial form is governed by a Rule somewhat analogous to that given for the employment of the Indefinite Form of verbs (p. 80). This rule is generally followed only in set speeches, and by pedantic speakers, and is as follows :—

“Where in English two or more adjectives are coupled together by the conjunction ‘and’ (expressed or understood), all but the last assume the adverbial form in *ku* ;” thus—

Ano utsukushiku chisai	}	<i>That pretty little child.</i>
<i>pretty little</i> kodomo, <i>child</i>		
Kami no ke ga kuroku,	}	<i>A man with black hair and brown eyes.</i>
<i>head of hair black</i> me ga akai otoko, <i>eyes brown man</i>		

It should be observed, however, that the foregoing rule is now rarely heeded in conversation, the sentence generally receiving some other construction ; thus—

Hako mo yoroshikereba,	}	<i>The box is good and cheap.</i>
<i>also whereas-is-good</i> nedan mo yasui, <i>price also (is) cheap</i>		

II. SECONDARY INFLECTIONS.

In addition to the primary inflections just discussed, the adjective has tense and mood inflections like true verbs. These secondary inflections are produced in most cases by affixing various forms of **aru**, *to be*, to the adverbial form in *ku*, certain orthographical modifications, chiefly phonetic, occurring as will be observed from a comparison of the following table with the paradigm of the First Conjugation, to which *aru* belongs. The Imperative forms are not inserted, as they are never heard in practice.

Furui, *old*.

INDICATIVE MOOD.

Certain Present or Future.

	furui ,	} <i>is old, or will be old.</i>
(<i>Polite form</i>),	furū, gozaimasū ,	

Probable Present or Future.

	furukarō ,	} <i>probably is old, prob-</i> <i>ably will be old.</i>
(<i>Polite</i>),	furū gozaimashō ,	

Certain Past.

	furukatta ,	} <i>was old.</i>
(<i>Polite</i>),	furū gozaimashīta ,	

Probable Past.

	furukattarō ,	} <i>was probably old.</i>
(<i>Polite</i>),	furū gozaimashitarō ,	

Frequentative Form.

furukattari ,	<i>being sometimes old.</i>
----------------------	-----------------------------

Gerund.

furukūte ,	<i>being old,</i>
-------------------	-------------------

SUBJUNCTIVE MOOD.

(a) Conditional.

Present.

furukereba, *if (it) is old.*

Past.

furukattara(ba), *if (it) had been old.*

(b) Concessive.

furukeredo(mo), *though (it) is old.*

III. NEGATIVE ADJECTIVES.

A highly important and frequently used adjective is that termed "the negative adjective *nai*" whose real signification is "non-existent." It is generally employed as an equivalent for the negative conjugation of **aru**, *to be*, and also at times to render the notion of the English preposition "without."

The inflections of *nai* are shown in the following table.

Primary.

Attributive: **nai.** *Predicate:* **nai** (rarely *nashi*).*Adverbial:* **naku.**

N.B.—The contracted form *nō* is not in ordinary use.

Secondary.

INDICATIVE MOOD.

Certain Present or Future.

nai, *is not, or will not be.*

Improbable Present or Future.

nakarō, *probably is not or will not be.*

Certain Past.

nakatta, *was not.*

Improbable Past.

nakattarō, *probably was not.*

(And so on, through all the forms shown in the paradigm of adjectives on p. 121.)

Affixed to the adverbial form of adjectives, *nai* serves to produce their negative conjugation ; thus—

INDICATIVE MOOD.

Certain Present or Future.

furuku nai, *is not old, will not be old.*

Improbable Present or Future.

furuku nakarō, *probably is not, or will not be old.*

Certain Past.

furuku nakatta, *was not old.*

Improbable Past.

furuku nakattarō, *probably was not old.*

(And so on through the remaining tenses and moods.)

In polite intercourse, however, for the negative conjugation in *nai* there is usually substituted another with the verb **gozaimasen**, *not to be* ; thus—

Certain Present or Future.

furū gozaimasen, *is or will not be old.*

Improbable Present or Future.

furū gozaimasūmai, *probably is not or will not be old.*

(And so on through the remaining tenses and moods.)

N.B. Care must be taken to distinguish adjectives in the negative form from positive adjectives like, *e.g.*, **abunai**, *dangerous*, which happens to terminate in *nai*. The negative of *abunai* is *abunaku nai* which follows the paradigm in the preceding table, and similarly with **sūkunai**, *scarce*; **kitanai**, *dirty*; etc.

Examples of Adjectival Inflections.

Amari muzukashī, } *It is too difficult.*
too is-difficult

Go tsugō ga o warukereba, } *If it is not convenient,*
convenience if-is-bad
 o yoshi nasaimashī, } *please don't do it.*
cease condescend

Wakaranai, *I don't understand.*

Kurokūte yoroshī, } *Its being black is convenient.*
being-black is-good

Miōnichi tenki ga, } *If it is fine to-morrow, I*
to-morrow weather
 yoroshikereba mairimasū, } *will come.*
if-good will-come

Shiranakereba sensaku } *If he does not know, I will*
if-not-know enquiry
 shimashō, } *make enquiries.*
will-do

Abunakeredo shikata } *Though dangerous, it can-*
though-dangerous
 ga nai, } *not be helped.*

Samukūte tamarimasenū, } *It is so cold I cannot en-*
being-cold (cannot) endure
 } *dure it.*

Sugu ni kawanakūte } *Some must be bought at*
at-once not-buying
 narimasenū, } *once.*
does-not-do

IV. COMPOUND AND DERIVED ADJECTIVES.

This class is very numerous. They are formed mostly upon definite principles and as their meanings can be easily obtained from the dictionary a few only of their leading characteristics need be discussed here.

I. A number of derived adjectives are produced by affixing to substantives the termination **rashii** (*literally*, “like” or “appearance”) which corresponds to the English terminations *-ish* and *-ly*; as—

otoko , <i>man</i> ,	otoko-rashii , <i>like a man</i> , i.e. <i>manly</i> .
hontō , <i>truth</i> ,	hontō-rashii , <i>like the truth</i> , i.e. <i>truth-seeming</i> .
baka , <i>fool</i> ,	baka-rashii , <i>foolish</i> .

II. Substantives followed by the postposition *no* serve as adjectives; as—

kin , <i>gold</i> ,	kin no , <i>of gold</i> , i.e. <i>golden</i> .
makoto , <i>truth</i> ,	makoto no , <i>of truth</i> , i.e. <i>truthful</i> , <i>true</i> .
gwaikoku , <i>foreign parts</i> ,	gwaikoku no , <i>foreign</i> .
konaida , <i>a short while ago</i> ,	konaida no , <i>recent</i> .
Fūransu , <i>France</i> ,	Fūransu no , <i>of France</i> , i.e. <i>French</i> .

III. Some adjectives are produced from nouns by affixing to the latter the syllable *na*, which is an abbreviation of **naru**, *to be*, and which must be distinguished from **naru**, *to become*; thus—

muda , <i>uselessness</i> ,	muda na , <i>useless</i> .
baka , <i>fool</i> ,	baka na , <i>fool-being</i> , i.e. <i>foolish</i> .
shizuka , <i>quiet</i> (noun),	Shizuka na , <i>quiet</i> (adj.).
akiraka , <i>bright</i> „	akiraka na , <i>bright</i> „

Belonging to this class are a large number of words which are produced by agglutinating *sō*, *appearance*, to the stems of simple adjectives or to the Indefinite Form of verbs; thus—

oishii ,	<i>nice to eat,</i>	oishisō na	<i>tasty.</i>
omoshiroi ,	<i>interesting,</i>	omoshirosō na ,	<i>interesting-looking.</i>
aru ,	<i>to be,</i>	arisō na ,	<i>likely to be, in existence prob- ably.</i>
ochiru ,	<i>to fall,</i>	ochisō na ,	<i>likely to fall.</i>

IV. Many locutions are in use, consisting chiefly of substantives (and indefinite verbal forms used as such) followed by *no*, *of*, and a simple adjective, as **ashi no hayai** (*literally*, “quick of foot”), *swift*. Examples of these are—

ishi no ōi ,	<i>abounding of stone, i.e. stony.</i>
me no chikai ,	<i>near of eye, i.e. short-sighted.</i>
iji no warui ,	<i>bad of spirit, i.e. ill-tempered.</i>
mimi no tōi ,	<i>distant of ear, i.e. deaf.</i>
wakari no hayai ,	<i>quick of understanding, i.e. quick-witted.</i>

V. Not infrequently present and past forms of verbs are in practice employed adjectivally. Thus *dekiru* and *dekinai* signifying “able to do” and “not able to do,” when employed as adjectives, serve to render the English “possible” and “impossible.” The following are exemplifications :

mieru ,	<i>to appear,</i>	hence	<i>visible.</i>
yomeru ,	<i>reads (intrans.),</i>	„	<i>legible.</i>
shireta ,	<i>was knowable</i>	„	<i>self-evident.</i>
fūtotta ,	<i>has become fat</i>	„	<i>fat.</i>
choito shīta ,	<i>did slightly,</i>	„	<i>slight.</i>

tsumi no aru, *is of guilt* hence *guilty*.

aita, *has become open*, „ *open*.

tai shīta, *did great*, „ *important*.

nakereba naranai (lit. *if it is not, won't do*), hence,
indispensable.

ki no kiita (lit. *spirit of, was efficacious*), hence, *sharp-witted*.

These examples are all attributive in form, but most of them may be used predicatively at the end of a phrase. In such connections, however, *ga* must be substituted for *no*, and the simple past tense in *ta* must be replaced by the compound present in . . *te iru* (p. 93); thus—

Kono daiku wa, ki ga, <i>carpenter spirit</i> kiite iru, <i>being-efficacious</i>	}	<i>This carpenter is sharp-witted.</i>
--	---	--

Sono hito wa, fūtotte iru, <i>that fat</i>	}	<i>That person is fat.</i>
---	---	----------------------------

Needless to mention, the polite inflection in *masū* may always be substituted for the simple verb. Except when addressing inferiors, this substitution invariably takes place; thus the preceding examples would become, in polite conversation: *Kono daiku wa, ki ga kiite imasū* (or *orimasū*), and *Sono hito wa fūtotte imasu* (or *orimasū*).

N.B.—Adjectives of this class terminating in *shīta* (as *choito shīta*) are never employed predicatively.

V. COMPARISON OF ADJECTIVES.

In English the degrees of comparison are expressed by the terminals in *-er* and *-est*, or by a succession of auxiliaries of relation—"more," and "most," but in Japanese the

adjective undergoes no change of form for this purpose, the idea being conveyed in the following ways:—

(a) **Comparative Degree.**—Two things only, being compared, that with which the comparison is made is marked by the postposition **yorī**, *than*; thus—

Watakūshi yorī, anata o ōkū gozaimasū,	} <i>You are bigger than I.</i>
<i>I than, you big are</i>	

Iku yorī wa ikanai,	} <i>It is better not to go than to go.</i>
<i>going than not-going</i>	
hō ga yoroshī, <i>side is-good</i>	

Frequently in sentences similar to the first quoted above, the first part is discarded if no ambiguity is occasioned thereby; thus, **anata wa o ōkū gozaimasū**, *you are the bigger*, or **anato no hō ga o ōkū gozaimasū**, *your side is big*.

In negative sentences *hodo* (*literally*, “quantity,” “amount”) is substituted for *yorī*; thus—

Mustūko hodo ōkiku wa nai,	} <i>He is not so tall as his son.</i>
<i>son tall is-not</i>	

The fact that a certain thing possesses a given quality or attribute in a greater degree than another thing is sometimes expressed by such adverbs as **motto**, *more*, or **nao**, *yet, still*, as **motto nagai**, *more long*, i.e. *longer, still longer*; **nao takai**, *yet dear*, i.e. *dearer, still dearer*.

Examples.

Sore wa nao yoroshii	} <i>That is still better.</i>
<i>that still good</i>	
gozaimasū, <i>is</i>	
Motto o make nasai,	} <i>Please make it a little cheaper.</i>
<i>more cheapen deign</i>	

To express “the” with a repetition of the comparative, the word *hodo* is employed; as—

Mijikai hodo wa, yoroshī, } *The shorter the better.*
short amount is-good

(b). **Superlative Degree.** To denote the extreme degree of quality, such words as **ichi-ban**, *number one*, and **dai ichi**, *first, principal*, are employed; as—

Kore wa ichi-ban nagai, } *This is the longest.*
this no. 1 is-long

Kore ga ichi-ban sūki da, *I like this best.*

Various other locutions are used to convey the idea of the Superlative among which are those with the words **uchi** and **naka** (*literally, among, in*); as—

Yotsu no uchi ni kore wa, } *This is the prettiest of*
four among this
 ichiban kirei de, } *the four.*
no. 1 pretty
 gozaimasū,

Naka ni sore wa takai, } *That is the highest.*
among that is high

Very frequently, however, the first part of sentences similar to the above, is discarded, thus when making an enquiry as to prices, a Japanese will not say “which is the cheapest,” but “which is cheap” (*dochira ga yasui*), meaning “which is cheap as compared with all the others.”

NUMERALS. METHODS OF COMPUTATION.

I. CARDINAL NUMERALS.

In Japanese the methods of enumeration and computation are much more complicated and lengthy than in most European languages. Usually in grammars of the latter

tongues the treatment of numbers is discussed in connection with the adjective, but in Japanese, numerals are rather substantival in character although owing to various characteristics peculiar to themselves they are generally regarded as forming a separate part of speech.

Two series of numerals are in use, one of Japanese origin and the other borrowed from the Chinese. Except in a few compound words the Japanese group are now obsolete for the numerals above ten. Those remaining in common use are :—

- | | |
|--------------------|----------------------|
| 1. Hītotsu. | 6. mutsu. |
| 2. fūtatsu. | 7. nanatsu. |
| 3. mitsu. | 8. yatsu. |
| 4. yotsu. | 9. kokonotsu. |
| 5. itsūtsu. | 10. tō. |

These ten numbers may be used (*a*) quite independently ; (*b*) following a noun ; or (*c*) followed by the postposition *no* preceding a noun. They are seldom placed before a noun without *no* being inserted between. Thus—

- | | |
|---|---|
| Ikutsu gozaimasū ka,
<i>how-many are (there)</i> | } <i>How many are there?</i> |
| Mitsu, | |
| Mono fūtatsū, | } <i>Three.</i> |
| (or) Fūtatsū no mono, | |
| Yotsu bakari, kudasai, | } <i>Two things.</i> |
| <i>four about condescend</i> | |
| | } <i>Four boxes.</i> |
| | |
| | } <i>Two nights.</i> |
| | |
| | } <i>Three parcels.</i> |
| | |
| | } <i>Please let me have four or so.</i> |
| | |

The termination *tsū* is rejected before nouns of Japanese origin and in compounds ; thus—

- | | |
|-------------|-----------------------|
| Mi-hako, | <i>Three boxfuls.</i> |
| Yo-hako, | <i>Four boxes.</i> |
| Fūta-ban, | <i>Two nights.</i> |
| Mi-tsutumi, | <i>Three parcels.</i> |

The Chinese group of numerals is :—

1. ichi.	5. go.	9. ku.
2. ni.	6. roku.	10. jū.
3. san.	7. shīchi.	100. hyaku.
4. shi.	8. hachi.	1,000. sen.
10,000 man or ban.		

Ichī is also used to signify “whole, all,” as **ichi-ni** *one day; all day long.*

Ni is often replaced by **ryō**, *both*, as **ryō san nin**, *two or three people.*

The higher numbers are expressed by combinations of the first ten Chinese numerals; thus—

11. jū-ichi.	31. san-jū-ichi,
12. jū-ni.	<i>etc.</i>
13. jū-san.	40. shi-jū.
14. jū-shi.	50. go-jū.
15. jū-go.	60. roku-jū.
16. jū-roku.	70. shīchi-jū.
17. jū-shīchi.	80. hachi-jū.
18. jū-hachi.	90. ku-jū.
19. jū-ku.	100. ip-pyaku (<i>for</i> ichi hyaku).
20. ni-jū.	200. ni-hyaku.
21. ni-jū-ichi.	300. sam-byaku (<i>for</i> san hyaku).
22. ni-jū-ni.	400. shi-hyaku.
23. ni-jū-san.	500. go-hyaku.
24. ni-jū-shi.	600. rop-pyaku (<i>for</i> roku hyaku).
25. ni-jū-go.	700. shīchi-hyaku.
26. ni-jū-roku.	800. hap-pyaku (<i>for</i> hachi hyaku).
27. ni-jū-shīchi.	900. ku-hyaku.
28. ni-jū-hachi.	10,000. ichi-man.
29. ni-jū-ku.	100,000. jū-man.
30. san-jū.	1,000,000. hyaku-man,

105 *is* hyaku go.
 473 *is* shi-hyaku shichi-jū-san.
 1898 *is* is-sen hap-pyaku ku-jū hachi.

The first ten of the Chinese numbers are only used independently, and to precede uncompounded or monosyllabic nouns derived from the Chinese; as **ichi-nen**, *one year*; **san-gin** (*for* san-kin) *three pounds*; **sam-byaku** (*for* san-hyaku) *three hundred*.

The orthographical modifications which occur will be best understood from the examples on p. 133 *et seq.*

In many contexts the Japanese numeral **yo**, *four*, is substituted for the Chinese *shi* as the latter is regarded as unlucky because it also means “death”; as—

yo-nin, *four persons* (instead of *shi-nin*, which means “dead person,” i.e. “corpse”).

ni-jū yo-ban, *number 24*.

Similarly the Japanese **nana**, *seven*, is sometimes substituted for the Chinese *shichi* as the latter is easily confounded with **shi**, *four*; thus—

nana-jis-sen, *seventy cents*.

II. AUXILIARY NUMERALS.

We have seen that in some cases the numeral is joined directly to the noun, e.g. **fūta hako**, *two boxes*; **ichi-nichi**, *one day*. It is, however, very seldom that the numbers are thus used, and in enumerating objects the Japanese generally reckon them as so many things of a certain species or class, the substantive being placed first, the number and class following. For example, the word “pencil” will come under the category of the cylindrical

class of objects which includes *pencils, pens, poles*, and the like, and for this group the class-name or “auxiliary numeral,” as it is termed, is “hon.” Thus in rendering “five pencils” we should say “pencil five cylindrical class,” and translate by

fude go hon.

pencil five cylindrical-class.

Similarly, the auxiliary numeral for *flat, broad things* such as *sheets of paper, plates, coins*, etc., being “mai” we shall translate “one sheet of paper” by

kami ichi mai.

paper one flat-class.

This peculiarity is somewhat analogous to the English idiom illustrated in such expressions as “three pairs of shoes,” “a hundred head of cattle,” “two brace of pheasants,” “one yoke of oxen,” etc.

The following scheme shows the principal auxiliary numerals now in use, with the phonetic modifications which occur when they are combined with the numbers.

Chō, for *things with handles*, such as *tools, guns, jinrikishas* :

- | | | |
|------------|-------------|---------------|
| 1. it-chō | 4. shi-chō | 7. shichi-chō |
| 2. ni-chō | 5. go-chō | 8. hat-chō |
| 3. san-chō | 6. roku-chō | 9. ku-chō |
| | 10. jit-chō | |

Hai, for *cupfuls, glassfuls, and bowlfuls* of any liquid :

- | | | |
|------------|-------------|---------------|
| 1. ip-pai | 4. shi-hai | 7. shichi-hai |
| 2. ni-hai | 5. go-hai | 8. hachi-hai |
| 3. sam-bai | 6. roku-hai | 9. ku-hai |
| | 10. jip-hai | |

Hiki, for most *animals* (excepting *human beings* and *birds*); also for certain quantities of *textile materials* and *sums of money* :

- | | | |
|-------------|--------------|----------------|
| 1. ip-piki | 4. shi-hiki | 7. shichi-hiki |
| 2. ni-hiki | 5. go-hiki | 8. hachi-hiki |
| 3. sam-biki | 6. rop-piki | 9. ku-hiki |
| | 10. jip-piki | |

Hon, for *cylindrical things* such as *pencils*, *pillars*, *posts*, *masts* :

- | | | |
|------------|-------------|---------------|
| 1. ip-pon | 4. shi-hon | 7. shichi-hon |
| 2. ni-hon | 5. go-hon | 8. hachi-hon |
| 3. sam-bon | 6. rop-pon | 9. ku-hon |
| | 10. jip-pon | |

Ken, for *houses*, and *buildings* in general :

- | | | |
|------------|-------------|---------------|
| 1. ik-ken | 4. shi-ken | 7. shichi-ken |
| 2. ni-ken | 5. go-ken | 8. hachi-ken |
| 3. san-gen | 6. rok-ken | 9. ku-ken |
| | 10. jik-ken | |

Mai, for *flat objects* such as *sheets of paper*, *plates*, *coins*, *clothing* :

- | | | |
|-------------|-------------|---------------|
| 1. ichi-mai | 4. yo-mai | 7. shichi-mai |
| 2. ni-mai | 5. go-mai | 8. hachi-mai |
| 3. sam-mai | 6. roku-mai | 9. ku-mai |
| | 10. jū-mai | |

Nin, for *human beings* :

- | | | |
|-------------|-------------|---------------|
| 1. ichi-nin | 4. yo-nin* | 7. shichi-nin |
| 2. ni-nin | 5. go-nin | 8. hachi-nin |
| 3. san-nin | 6. roku-nin | 9. ku-nin |
| | 10. jū-nin | |

* See p. 132.

Sō for *boats*, and *vessels* generally :

- | | | |
|-----------|------------|--------------|
| 1. is-sō | 4. shi-sō | 7. shichi-sō |
| 2. ni-sō | 5. go-sō | 8. hachi-sō |
| 3. san-zō | 6. roku-sō | 9. ku-sō |
| | 10. jis-sō | |

Soku, for *pairs of boots, sandals, clogs, socks* :

- | | | |
|-------------|--------------|----------------|
| 1. is-soku | 4. shi-soku | 7. shichi-soku |
| 2. ni-soku | 5. go-soku | 8. hachi-soku |
| 2. san-zoku | 6. roku-soku | 9. ku-soku |
| | 10. jis-soku | |

Wa, for *birds*, and *bundles (of wood, etc.)* :

- | | | |
|------------|------------|--------------|
| 1. ichi-wa | 4. shi-wa | 7. shichi-wa |
| 2. ni-wa | 5. go-wa | 8. hachi-wa |
| 3. sam-ba | 6. rop-pa | 9. ku-wa |
| | 10. jip-pa | |

NOTE.—*Roku-wa* is sometimes used for *rop-pa*.

For “volumes” of a book the auxiliary is *satsu*, but for complete copies of a work, regardless of the number of volumes in it, it is *bu*.

It will be observed that all the foregoing examples of auxiliary numerals are Chinese, with the exception of *wa* which has been inserted because it invariably has associated with it the Chinese numerals *ichi*, *ni*, etc.

The native auxiliary numerals are comparatively few in number, the only ones calling for notice being :

Hashira, for *Shintō deities*.

Kabu, for *shrubs*.

Kumi, for *sets of things* like *toys* and *clothes*.

Ma, for *rooms*.

Mune, for *ridge-like things* such as *houses*, *haystacks*.

Suji, for *line-like things* such as *rivers*, *roads*.

Soroe, for *suits of clothes*, *armour*.

The Japanese numbers below eleven are used to precede the above native auxiliaries ; thus

fūta-hashira ; hīto-soroe ; mi-ma.

From eleven upwards the Chinese numbers are used, without any phonetic modifications taking place ; thus

jū-ni-hashira ; ni-jū-soroe ; shi-jū-ma.

The Japanese forms *hītotsu*, *fūtatsu*, etc., are employed to enumerate objects to which no special auxiliary numeral has been assigned.

In the Classical form of the language the Japanese numbers are employed to enumerate rational beings, and when thus used, the numbers have affixed to them the syllable *tari*, the origin of which is unknown. In the Colloquial, of these words only the following are retained :

hītori	(for hīto-tari)	<i>one person.</i>
fūtari	(for fūta-tari)	<i>two persons.</i>
yottari ,	(for yo-tari)	<i>four persons.</i>

The Chinese synonyms of these (i.e. *ichi-nin*, etc.,) are also used, but less frequently.

Examples (*Auxiliary Numbers*).

Ko-gatana ni-chō,	<i>Two pen-knives.</i>
Suzume ni-wa,	<i>Two sparrows.</i>
Maki sam-ba,	<i>Three bundles of wood.</i>
Hon go-satsu,	<i>Five volumes (of a book).</i>
Gunkan jis-sō,	<i>Ten men-of-war.</i>
Mizu ip-pai kudasai,	<i>Give me a glass of water.</i>
Kuruma it-chō wo kaitai,	<i>I wish to buy a 'riksha.</i>
Kutsu is-soku utte kudasai,	<i>Sell me a pair of boots.</i>
Mekura sen-nin, me-aki	} <i>For every thousand blind,</i>
<i>blind</i> 1000-persons eye-open	
sen-nin,	
1000-persons (are)	} <i>there are a thousand</i> <i>who can see (Proverb).</i>

III. ORDINAL NUMERALS.

The Ordinals are formed by adding *me* to the Japanese, or *ban*(*bamme*) to the Chinese cardinal numbers. The word *dai* may also be prefixed and *bamme* added, or *dai* may be prefixed with no addition, to the Chinese numerals. When preceding a noun, all these forms assume the postposition *no* ; as—

hītotsu-me,	}	<i>First.</i>
ichi-ban,		
ichi-bamme,		
dai-ichi,		
dai-ichi-ban,		
dai-ichi-bamme,		

fūtatsu-me,	}	<i>Second.</i>
ni-ban,		
ni-bamme,		
dai-ni,		
dai-ni-ban,		
dai-ni-bamme,		

dai-ichi no isha,	<i>the first (chief) doctor.</i>
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ni-ban no kisha,	<i>the second train.</i>
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sam-ban no fune,	<i>the third ship.</i>
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Frequently *dai-ichi-ban* or *ichi-ban* alone, is used to render “number one,” and similarly with the other numbers.

IV. FRACTIONAL AND MULTIPLICATIVE NUMBERS.

Fractional and Multiplicative quantities are expressed with the aid of the word *bu* or *bun*, “a part,” and *bai*, “double” ; thus—

sam-bun no ichi,	}	<i>one-third.</i>	sam-bai,	<i>treble three-</i>
sam-bu no ichi,			<i>fold.</i>	
shi-bun no ichi,	}	<i>one quarter.</i>	shi - bai,	<i>quadruple,</i>
shi-bu no ichi,			<i>four-fold.</i>	

jū-bun no ichi,	}	<i>one-tenth,</i>	jū-ba, <i>ten-fold.</i>
jū-bu no ichi,			
sam-bun no ni,	}	<i>two-thirds.</i>	
sam-bu no ni,			
shi-bun no san,	}	<i>three-quarters.</i>	
shi-bu no san,			
hyaku bun no ni	}	<i>twenty-one hundredths.</i>	
jū ichi,			

“One-half” is *han*, or, when employed substantively, *ham-bun*; as—

Hambun wo chōdai,	<i>Please give me half.</i>
Han-ne,	<i>Half-price.</i>

Sometimes *mitsū ichi* is used for “one-third,” and *yotsū ichi* for “one-fourth,” but these are exceptions which have the sanction of custom, such combinations of Japanese and Chinese numerals not being allowed generally.

The time of the day and night is expressed by the use of the Chinese word *ji*, *time*, *hour*, with the Chinese numerals prefixed; thus—

ichi-ji, <i>one o'clock.</i>	shichi-ji, <i>seven o'clock.</i>
ni-ji, <i>two „</i>	hachi-ji, <i>eight „</i>
san-ji, <i>three „</i>	ku-ji, <i>nine „</i>
yo-ji, <i>four „</i>	jū-ji, <i>ten „</i>
go-ji, <i>five „</i>	jū-ichi-ji, <i>eleven „</i>
roku-ji, <i>six „</i>	jū-ni-ji, <i>twelve „</i>

A.M. is indicated by prefixing the word *gozen*, and P.M. by *go-go*; thus—

gozen-ku-ji, 9 A.M.	go-go jū-ichi-ji, 11 P.M.
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To express the minutes the word *fun* is employed, but

the initial *f* is changed to *p* in the following combinations :—

ip-pun, <i>one minute.</i>	sam-pun, <i>three minutes.</i>
rop-pun, <i>six minutes.</i>	jip-pun, <i>ten minutes.</i>

Examples.

San-ji ni-jip-pun,	<i>twenty minutes past three.</i>
yo-ji jū-go-fun,	<i>a quarter (literally, fifteen minutes)</i> <i>past four.</i>
hachi-ji-han,	<i>half-past eight.</i>

It is not usual to say “ten minutes to three,” “a quarter to four,” etc., the general practice being to state the number of minutes *past* the hour ; thus—

ni-ji go-jip-pun,	<i>2.50, i.e. ten minutes to three.</i>
san-ji shi-jū-go fun,	<i>3.45, i.e. a quarter to four.</i>

The counting of the days of the month is effected by a mixture of native and Chinese words. In the following table the Japanese words are given in italics and the Chinese in ordinary Roman type :—

ichi-nichi, }	the first of	jū-ichi-nichi,	11th.
<i>tsuitachi,</i> }	the month.	jū-ni-nichi,	12th.
<i>futsūka,</i>	2nd.	jū-san-nichi,	13th.
<i>mikka,</i>	3rd.	jū-yokka,	14th.
<i>yokka,</i>	4th.	jū-go-nichi,	15th.
<i>itsūka,</i>	5th.	jū-roku-nichi,	16th.
<i>muika,</i>	6th.	jū-shichi-nichi,	17th.
<i>nanuka,</i>	7th.	jū-hachi-nichi,	18th.
<i>yōka,</i>	8th.	jū-ku-nichi,	19th.
<i>kokonoka,</i>	9th.	<i>hatsūka,</i>	20th.
<i>tōka,</i>	10th.	ni-jū-ichi-nichi,	21st.

ni-jū-ni-nichi,	22nd.	ni-jū-shīchi-nichi,	27th.
ni-jū-san-nichi,	23rd.	ni-jū-hachi-nichi,	28th.
ni-jū-yokka,	24th.	ni-jū-ku-nichi,	29th.
ni-jū-go-nichi,	25th.	san-jū-nichi,	30th.
ni-jū-roku-nichi,	26th.	san-jū-ichi-nichi,	31st.
gwanjitsu,	first day of the year.		
ō-misoka,	last day of the year.		
misoka,	last day of the month (whether the 30th or the 31st).		

The preceding forms, which are really cardinals, are also used for such phrases as “three days,” “fifteen days,” etc. For “one day,” however, we must say *ichi nichi*, not *tsuitachi*, as the latter is derived from *tsūki tachi*, *the moon rising*, i.e. *the first day of the moon*. Nor can *misoka* be employed for “thirty days” or “thirty-one days,” although it is derived from *miso*, *thirty*, and *ka*, *days*, both components being ancient native forms.

“January” is termed *shō-gwatsu*, literally “chief month,” sometimes also *ichi-getsū*, literally “one month.” The remainder are formed by prefixing the Chinese numbers to the word *gwatsu*; thus—

ichi-getsu,	} <i>January.</i>	shīchi-gwatsu,	<i>July.</i>
shō-gwatsu,		hachi-gwatsu,	<i>August.</i>
ni-gwatsu,	<i>February.</i>	ku-gwatsu,	<i>September.</i>
san-gwatsu,	<i>March.</i>	jū-gwatsu,	<i>October.</i>
shi-gwatsu,	<i>April.</i>	jū-ichi-gwatsu,	<i>November.</i>
go-gwatsu,	<i>May.</i>	jū-ni-gwatsu,	} <i>December.</i>
roku-gwatsu,	<i>June.</i>	shiwasū,	

“One month,” “two months,” etc. are expressed by prefixing the Japanese numbers to the native word *tsūki* (month); thus *hitotsūki*, *one month*; *fūtsūki*, *two months*; etc.

Years are usually reckoned by what are termed “year-names” (*nengō*), i.e. arbitrary periods distinguished with names arbitrarily chosen. The present period is known as **Meiji**, which commenced on the 25th January 1868, but the Japanese government adopted the Gregorian Calendar as from 1st January 1873, so that the Japanese year now coincides with the English, and thus begins on the 1st January.

1890,	<i>Meiji Ni-jū-san-nen.</i>
1891,	„ <i>Ni-jū-yo-nen.</i>
1892,	„ <i>Ni-jū-go-nen.</i>
1893,	„ <i>Ni-jū-roku-nen.</i>
1894,	„ <i>Ni-jū-shichi-nen.</i>
1895,	„ <i>Ni-jū-hachi-nen.</i>
1896,	„ <i>Ni-jū-ku-nen.</i>
1897,	„ <i>San-jū-nen.</i>
1898,	„ <i>San-jū-ichi-nen.</i>
1899,	„ <i>San-jū-ni-nen.</i>
1900,	„ <i>San-jū-san-nen.</i>
Etc. Etc.	

Thus, to express, for instance, *8th September 1900*, in Japanese, we must say :

Meiji San-jū-san, ku-gwatsū, yōka,

in which it will be observed that the arrangement of the words is exactly the reverse of that in English.

Foreign dates are expressed as follows, prefixing the word “*Sei-reki*” (*literally*, Foreign Calendar) :—

8th February 1890 = *Seireki Issen-happyaku ku-jū-nen,*
Ni-gwatsu, yōka.

Interrogations relating to number and quantity are asked by means of the word *iku*, which, however, is

never employed independently but always in combination ; thus—

Ikutsū ?		<i>How many ?</i>
Ikura ?	}	<i>How much ?</i>
Ika-hodo ?		
Iku-satsū ?		<i>How many (books) ?</i>
Iku-sō ?		<i>How many (vessels) ?</i>
Iku-tabi ?		<i>How often ?</i>
Iku-nin ?	}	<i>How many (persons) ?</i>
Iku-tari ?		

and so on with all the auxiliary numerals, no phonetic modifications taking place in the latter.

The word *nani* (usually contracted to *nan*) may be employed in place of *iku* ; thus—

Nan-nin ?	<i>How many (persons) ?</i>
Nan-gen ?	<i>How many (houses) ?</i>

“How much” is often translated also by *dore-hodo* ? or *dono-kurai* ? as—

Dore-hodo hairi masū ka ?	<i>How much will it contain ?</i>
Dono kurai irimasū ka ?	<i>How much do you require ?</i>

The Collective numbers are :—

Ichi-do,	}	<i>Once.</i>	Roku-tabi,	}	<i>Six times.</i>
(or)			Mu-tabi,		
Hito-tabi,	}	<i>Twice.</i>	Shichi-tabi,	}	<i>Seven times.</i>
Ni-do,			Nana-tabi,		
Futa-tabi,	}	<i>Thrice.</i>	Hachi-tabi,	}	<i>Eight times.</i>
San-do,			Ya-tabi,		
Mi-tabi,	}	<i>Four times.</i>	Ku-tabi,	}	<i>Nine times.</i>
Yo-tabi,			Kokono-tabi,		
Go-tabi,	}	<i>Five times.</i>	Jit-tabi,	}	<i>Ten times.</i>
Itsu-tabi,			To-tabi,		

The following miscellaneous phrases should be noticed :—

- Fütatsu zutsu, } *Two at a time.*
 (or) Ni-mai-zutsu, }
 mitsu zutsu, } *Three at a time.*
 sam-mai zutsu, }
 ni-do-me, *the second time.*
 san-do-me, *the third time.*
 dai ni ni, *secondly, in the second place.*
 dai san ni, *thirdly, in the third place.*
 hītotsu oki, *every other one (lit. one omitting).*
 fütatsu mitsu, *two or three.*
 go bu, *five per cent.*
 ichi-wari, *ten per cent.*
 ni-wari, *twenty per cent.*
 ni-wari go-bu, } *25½ per cent.*
 go-rin, }

THE ADVERB, CONJUNCTION AND INTERJECTION.

NOTE.—The Preposition has been dealt with previously under the head of “Postpositions.”

I. THE ADVERB.

The Japanese language is almost devoid of true adverbs, but the deficiency is amply replaced by numerous words and locutions with functions equivalent to them. Most of these equivalents are nouns, adjectives or verbs, which, by the aid of postpositions and combinatives serve to denote the conditions which limit or distinguish an action or attribute.

The following lists contain the principal words performing the office fulfilled by European adverbs, in addition to those mentioned later.

(a). ADVERBS OF PLACE.

achi,	} <i>there, thither.</i>	koko,	} <i>here.</i>
achira,		kokoni,	
asuko,	} <i>there.</i>	sakini,	<i>before.</i>
asukoni,		shitani,	<i>below.</i>
atode,	<i>behind.</i>	sochi,	} <i>there, thither.</i>
doko,	} <i>where.</i>	sochira,	
dokoni,		soko,	} <i>there.</i>
dochi,	} <i>where, whither.</i>	sokoni,	
dochira,		soto,	<i>outside.</i>
kochi,	} <i>here, hither.</i>	uyeni,	<i>above.</i>
kochira,		yokoni,	<i>across.</i>

Examples.

Omaye koko ni matte ore,	} <i>You wait here.</i>
<i>you here waiting remain</i>	
Danna wa kochira de,	} <i>Is the master (anywhere)</i>
<i>master here</i>	
gozaimasū ka,	
Doko de sono hako wo o	} <i>Where did you buy</i>
<i>where that box</i>	
kai nasatta?	
<i>buy did</i>	
Dare ka soto de matsū,	} <i>Someone is waiting</i>
<i>someone outside waits</i>	
Dochira ye o ide de,	} <i>Where are you going?</i>
<i>where go</i>	
gozaimasū ka,	
<i>is</i>	
Yō ga aru kara, kochi	} <i>Come here, I have some-</i>
<i>business is because here</i>	
o ide,	
	<i>thing for you to do.</i>

(b) ADVERBS OF TIME.

ashita, <i>to-morrow</i> .	mettani (<i>with</i> } <i>seldom</i> .
ima, <i>now</i> .	<i>a negative</i>), }
itsu ? <i>when ?</i>	miōnichi, <i>to-morrow</i> .
itsudemo, <i>always</i> (with a negative, " <i>never</i> ").	mō, <i>already</i> (with neg. verb, " <i>no more</i> ").
jikini, <i>soon</i> .	mōhaya, <i>already</i> .
kesa, <i>this morning</i> .	nochihodo, <i>by-and-by</i> .
kinō, } <i>yesterday</i> .	sendatte, <i>some days ago</i> .
sakujitsu, }	sudeni, <i>already</i> .
kiō, } <i>to-day</i> .	sugu, <i>at once, immediately</i> .
konnichi, }	tabi tabi, <i>several times</i> .
mata, <i>again</i> .	tadaima, <i>presently, im-</i> <i>mediately</i> .
mada, <i>still</i> (with a neg. verb, <i>not yet</i>).	toki, <i>when</i> (relative).
	yube, <i>last night</i> .

Examples.

A iu hanashi wa mettani <i>called story</i> <i>seldom</i> kikimasenū, <i>hear</i>	}	<i>It is seldom we hear a story of that kind.</i>
Mō o kayeri ni natta, <i>already return has-become</i>		
Mada ki ya shimasūmai, <i>yet come will-not-do</i>	}	<i>He has already gone away.</i>
Sakujitsu kita,		
Kesa tabemashita ringo, <i>this-morning ate</i> <i>apples</i>	}	<i>He cannot have come yet.</i>
Miōnichi made naorimasūmai, <i>to-morrow till recover-will-not</i>		
Mada hayō gozaimasenū ka, <i>yet early is-not</i> ?	}	<i>He came yesterday.</i>
	}	<i>The apples I ate this morning.</i>
	}	<i>He will not be well by to-morrow.</i>
	}	<i>Is it not yet early ?</i>

Sugu ni kawanakūte <i>at-once not-buying</i> narimasenū, <i>does-not-do</i>	}	<i>Some must be bought at once.</i>
Itsu iku d'arō? <i>when go will-be</i>		
Yūbe ame ga futta, <i>last-night rain fell</i>	}	<i>It rained last night.</i>

(c) ADVERBS OF QUANTITY.

amari, } <i>too much.</i>	ikura? <i>how much?</i>
yokeini, }	ikutsū? <i>how many?</i>
bakari, <i>about, only.</i>	jiubun, <i>enough.</i>
chitto, }	motto, <i>more.</i>
choito, } <i>a little, slightly.</i>	sappari, <i>wholly.</i>
chotto, }	taisō, } <i>much, very,</i>
donokurai? <i>how much?</i>	takūsan, } <i>enough.</i>
iku bun ka, <i>more or less,</i> <i>rather.</i>	zuibun, <i>a good deal, pretty</i> <i>(as in pretty well).</i>

Examples.

Sono kasa wa ikura? <i>umbrella how-much</i>	}	<i>How much is that umbrella?</i>
Hiōgo made donogurai <i>to what-quantity</i> aru? <i>is</i>		
Amari takai, <i>too-much is-dear</i>	}	<i>It is too much (in price).</i>
Yūbe wa taisō atsūkatta, <i>last-night very</i>		
Ikutsū gozaimasu?	}	<i>How many are there?</i>
Sore de takūsan,		<i>That is enough.</i>
Motto arimasū ka,		<i>Have you any more?</i>

Chitto o kake nasaimashī, } *Please sit down a little.*
a-little place deign

Taisō nigiyaka de gozaimashita, } *It was very lively.*
very lively was

Kore bakari de taranū d'arō, } *This alone will not*
this not-suffice will-be } *be sufficient.*

Taisō ni o kawari nasatta } *How very much changed*
very change done } *you are.*
 ne !

(d) ADVERBS OF MANNER.

dō, *how.*

dōmo, *howsoever.*

goku, }
 hanahada, } *very.*

ikaga ? *how ?*

kayoni, }
 kō, } *in this way.*

kitto, *positively.*

makoto, *truly, indeed.*

ma, *quite* (always combined with the following adjective, of which the initial consonant is doubled, as *makka* (for *ma-aka*).

naze, *why ?*

sayoni, }
 sō, } *in that way, so.*

sakasama, *upside down.*

sonnani, *so.*

tokoro ga, *nevertheless,*
still.

tokoro de, *thereupon, and*
so.

yahari, }
 yappari, (emph.) } *also.*

yohodo, }
 yoppodo, } *very.*

yoku, *well.*

zehi, *positively.*

Examples.

Dare ga sō iimashita ? *Who said so ?*

Naze hayaku konai ? } *Why don't you come quickly ?*
why quickly not-come

Sonnani yasuku wa, } *I did not sell it so cheaply*
so cheap } *as that.*
 uranakatta,
did-not-sell

Kono kasa	wa	goku,	}	<i>This umbrella is very dear.</i>
<i>this umbrella</i>		<i>very</i>		
takō gozaimasu,				
<i>dear is</i>				
Kona shina ga	makoto,	}	<i>This article is truly cheap.</i>	
<i>article</i>	<i>truly</i>			
ni yasui,				
<i>is cheap</i>				
Shinsetsu wa	arigatai ga,	}	<i>You are very kind,</i> <i>but I must positively</i> <i>be going.</i>	
<i>kindness</i>	<i>thanks</i>			
zehi ikaneba naranai,				
<i>positively if-not-go</i>	<i>does-not-become</i>			
Makka	na kao,	}	<i>A very red face.</i>	
<i>quite-red</i>	<i>face</i>			

It will no doubt have been observed that in the preceding tables there are no equivalents for the adverbs of affirmation and negation “yes” and “no.” This is owing to the fact that answers to questions in Japanese have not yet been reduced to the simple “yes” or “no” in English. The words *he!* *hei!* or *hai!* it is true, may mean *yes!* but they are most frequently employed as ejaculations to signify that the speaker has heard and understood, or that he is paying attention to what is being addressed to him. Thus, when a waiter is summoned he will exclaim *hei!* merely to notify that he has heard and will come.

The word *iye* (or *ie*) signifies *no!* but it is rarely employed except when the speaker desires to emphasise his denial.

The simple affirmative *yes!* is usually rendered by *so da*, *so desū* (more respectful), or *sayō de gozaimasū* (most respectful), all of which mean, literally, “that is so.” In familiar intercourse, these are often contracted to the one word *sayō*.

Similarly the counterpart of the simple negative *no!*

is found in *sō ja nai*, and *sayō de gozaimasen* (more respectful), which mean “that is not so.”

The same ideas are also conveyed by repeating the verb of the question either affirmatively or negatively ; thus—

Mō kimashīta ka, *Has he come yet ?*

Sayō de gozaimasū, *Yes.*

O wakari ni narimashīta } *Do you understand ?*
understanding has-become

Wakarimashīta, } *Yes.*
(I)-have-understood

Wakarimasen, } *No.*
(I)-understand-not

The indefinite forms in *ku* of adjectives are employed adverbially and form counterparts (though not exclusively) for the English adverbs in *-ly* ; as, **yasuku**, *cheaply, easily* ; **hayaku**, *quickly*.

Nouns which are rendered adjectival by the addition of *no* or *na*, are made to serve as adverbs by substituting *ni* for *no* or *na* ; as—

daiji ni, *carefully.* teinei ni, *politely.*

makoto ni, *truthfully, really.* shinsetsu ni, *kindly.*

shizuka ni, *quietly, gently.*

An adverbial signification is imparted to some words merely by reduplication ; thus—

tokoro-dokoro, *here and there (tokoro, a place).*

dan-dan, *gradually (dan, a step).*

hō-bō, *everywhere (hō, side, direction).*

iro-iro, *various kinds (iro, sort, kind).*

toki-doki, *sometimes (toki, time).*

tabi-tabi, *often (tabe, a time [French, fois]).*

nichi-nichi, *daily (nichi, day).*

naka-naka, *very, more than one might imagine*
(naka, inside).

In numerous instances words which have to be rendered by adverbs or adverbial phrases in English, are the gerunds of verbs, which have passed into use as adverbs ; thus—

damatte, *silently* (damaru, *to keep silence*).
 hajimete, *for the first time* (hajimeru, *to begin*).
 yorokonde, *gladly* (yorokobu, *to rejoice*).
 kaette, *on the contrary* (kaeru, *to return*).
 machigatte, *wrongly* (machigau, *to err*).
 sadamete, *probably* (sadameru, *to confirm*).
 kesshite (used with a negative verb), *never* (kesshiru, *to determine*).

The particles *de*, *mo* and *to* are in some cases employed to produce adverbial phrases ; thus—

maru de, <i>quite</i> .	tonto mo (with neg. verb), <i>not in the least</i> .
waza to, <i>on purpose</i> .	don to, <i>with a bang</i> .

Onomatopoetic compounds like the English *ding-dong*, *slap-bang*, *higgledy-piggledy*, etc. exist extensively in Japanese, and are usually classed as adverbs. Examples of these are :—

pon-pon, <i>the sound of a gun</i> .	pika-pika, <i>glitteringly</i> .
para-para, <i>sound of rain</i> .	butsu-butsu, <i>grumblingly</i> .
pisshari, <i>slamming of doors</i> .	kyan-kyan, <i>yelping like a dog</i> .
goro-goro, <i>rolling of thunder</i> .	
bon-yari, <i>expressive of listlessness</i> .	gata-gata, <i>with a rattling noise</i> .
domburi to, <i>falling with a flop</i> .	soro-soro, <i>slow or laboured movement</i> .
patchiri, <i>sudden breaking</i> .	katchiri, <i>with a click</i> .
guzu-guzu, <i>complainingly</i> .	burra-burra, <i>saunteringly</i> .

II. THE CONJUNCTION.

In Japanese, conjunctions can scarcely be regarded as a separate part of speech, the service they render in English being performed partly by postpositions, partly by nouns, and partly by conjugational forms of the verb, as has been abundantly demonstrated previously.

The most frequently recurring conjunction in most languages—"and"—is sometimes rendered by *ni* or *to* as shown on pp. 41 and 45, but in most cases its signification is imparted by merely placing the nouns in juxtaposition, as *sake sakana*, *sake-beer and fish*.

The necessity for "and" between verbs or clauses is very nearly obviated by the construction with the Indefinite Form or Gerund shown on pp. 79 and 80.

"But" at the beginning of a phrase may be translated by *shikashi*, *shikashi nagara*, *datte*, or *demo*; as—

Hidoi furi ni natte kimashita;	} <i>It has begun to rain</i>
shikashi, yudachi desu kara,	
jiki agarimashō,	
	<i>hard; but as it is only</i>
	<i>a thunder-shower, per-</i>
	<i>haps it will soon clear</i>
	<i>again.</i>

"Or" may be rendered by *nari*, or by *ya*, or it may be omitted entirely; thus—

Toka nari, hatsuka nari,	<i>Ten or twenty days.</i>
Nido ya sando,	<i>Two or three times.</i>
Go roku nen,	<i>Five or six years.</i>

"As," used with the signification "in the same manner as" is translated by *tōri* (*literally*, "way, road"); thus—

Go zonji no tōri,	<i>As you know,</i>
Watakushi no iu tōri ni nasai,	<i>Kindly do as I say.</i>
Mae ni mo moshita tori,	<i>As I have already said.</i>

III. THE INTERJECTION.

The Japanese language is abundantly supplied with words which are used to express some emotion of the mind, but as in other languages the interjection is a nondescript kind of word not entering into the construction of sentences so that it can hardly be considered as having any grammar.

The following are the interjections most frequently heard :—

A! shows attention, and often assent on the part of a listener.

Aa! may express either admiration or grief, and when long drawn out, usually tells of weariness.

Aita! a cry of pain.

Ara! tells of either joy or fear. Spoken quickly by women it shows surprise.

Ai! often answers a call.

Dokkoi! or **Dokkoisho!** is a signal for encouragement like the English, "Now then, altogether!" or "Up with it!" when lifting heavy weights. It is also a sigh of relief when the weight is safely lifted into its place.

Domo! shows the speaker to be puzzled, not knowing just what to do. It also expresses astonishment, corresponding somewhat to "Well I never," "Indeed," and "Really."

Hate na! equivalent to our "Well I never."

Koso! an emphatic particle used to strengthen the word which precedes it.

Ma! betokens surprise and wonder like "Oh!" and also entreaty like "Do! do please!" It is used chiefly by women.

Naruhodo! has no exact counterpart in English. It stands for attention, surprise, sympathetic wonderment in conversation, and corresponds pretty nearly to "Who

would have thought it!" "You don't say so!" Sometimes, when pronounced in an assenting tone of voice it means "Yes, I see," "Oh, indeed," "Really." When someone is telling a long story it is common for listeners to insert a *naruhodo*! when he pauses for breath. Instead of *naruhodo* we may say *sō desu ka?* *literally*, "is that so?" or, less politely, "*so ka*."

Ne! serves to draw attention to a preceding word or clause, something like the English "you know," or the French "n'est-ce pas?"

Oi! is an exclamation used to call the attention of people.

Oya! is an expression of astonishment heard chiefly from the mouths of women.

Sa! is an exclamation used to urge or hurry anyone. It is often used with *sayō*; thus, *sayō sa!* "of course," "yes."

Yo! indicates address to some one. It is also often used at the end of a sentence to show emphasis.

Yai! betokens terror.

Yā! an expletive accompanying expressions of profound contempt.

Ya! shows pleasurable excitement over what is being witnessed. It is often heard in theatres as an expression of applause.

Zo! at the end of a sentence gives it a strong emphasis.

Examples.

Oi!	Kurumaya!	michi	ga	} <i>I say, jinriksha-man! are you not going the wrong way?</i>
<i>I-say</i>	<i>'riksha-man</i>	<i>road</i>		
chigai	wa	shinai	ka,	
<i>mistake</i>	<i>not do</i>	<i>?</i>		
Hiōgo	to	iu	tokoro	} <i>Is Hiōgo far from here?</i>
	<i>place</i>	<i>distant</i>	wa	
gozaimasu			ka,	

Sayō sa !		<i>That it is ! Of course it is !</i>
Hate na ! Kinō no asa Tokyo ye dashita henji ga mo kuru waka da ga,	}	<i>I can't make it out ! There should be a reply to the letter I sent to Tokio yesterday morning.</i>
Ikaga de gozaimasū ? Kitsuenjo de ip-puku itashimasho ka,		<i>Suppose we go and have a pipe in the smoke- room ?</i>
Sa ! o tomo itashimashō,		<i>All right, come along !</i>
Ma ! Yō gozaimasen ka,		<i>Oh ! why hurry so ?</i>
Oya ! kwaji to miete, hanshō conflagration fire-bell wo utteru ga,	}	<i>Halloo ! there appears to be a fire ; they are ringing the fire-bell.</i>
Mō ku-ji sugi da,		<i>It's past nine o'clock.</i>
Naruhodo !		<i>You don't say so !</i>
Aa ! sappari shimashita !		<i>Ah ! I feel quite refreshed.</i>
Oi ! kyūji, hi wo o-kure, waiter light	}	<i>Waiter ! oblige me with a light.</i>

HONORIFICS.

Probably the most perplexing task which the student of Japanese finds in his path is the attainment of a correct use of the *honorific* and *humble forms of expression* which permeate the entire language.

In social intercourse, whether between servant and master, host and guest, men and women, or parents and children, various alternatives are provided in the grammar and vocabulary to indicate the relations of superior and inferior, real or formal, and although the subject of honorifics has been incidentally referred to in many places previously, it has been considered desirable to defer until now the full and detailed explication of their leading characteristics.

Although it is impossible to formulate precise rules for the employment of honorific idioms, the following main principles may be said to underlie their Japanese usage.

I. In speaking to equals, or to any persons except intimate friends or one's own servants, the honorific forms are used.

II. In speaking of oneself or one's own possessions the honorific forms are never employed.

III. In speaking of absent persons (the *third person* in English) custom varies. Should the person spoken about be decidedly superior in rank to the person spoken to, or should he be present and at least an equal, then honorifics are used.

Speaking generally, the beginner in the study of the language should avoid the forms of address set apart for the speech of superiors to inferiors, and even in conversation with his own servants he would do well to employ at least polite verbal forms, that is, the forms inflected with the verb *masū*. He should not, of course, employ honorific forms in intercourse with decided inferiors, but for all relationships, except those of his immediate family and of intimate friends polite verbal forms are appropriate.

Respect and humility are denoted in the following ways :—

1. By *honorific prefixes*.
2. „ „ *suffixes*.
3. „ *special honorific and humble nouns, pronouns, and verbs*.

I. HONORIFIC PREFIXES.

The prefixes *o* and *go* are employed with nouns, adjectives and verbs to indicate respect. Usually, though not invariably, these prefixes denote that the words with

which they are associated are in the Second Person, or refer to something connected with the person addressed, and thus by their use, the necessity for the employment of pronouns of the Second Person is largely obviated. Thus *o taku* and *go shōchi* will generally signify respectively “your house” and “your consent,” without the intervention of a pronoun.

O being a word of Japanese origin is usually prefixed to native words, whilst *go*, a Chinese importation, is generally used before words borrowed from the Chinese, although neither of these rules is without exceptions. Subject to the restrictions laid down on page 155, *o* and *go* may be applied to the third person, thus *o rusu* may signify either “your absence,” or “his absence”; *go son*, “your loss,” or “his loss”; etc. Sometimes, in order to render the phrase still more respectful, the word *sama*, *Mr*, is superadded; thus—

Maido go yakkai sama <i>each-time (hon.) help Mr</i> desū, <i>is</i>	}	<i>I am much obliged to you for your continual help.</i>
O kage sama, sukkari <i>shade Mr quite</i> naoimashite gozaimasū, <i>recovered am</i>	}	<i>I have quite recovered; thanks for your kind enquiries (more liter- ally, “thanks for your influence”).</i>
Go taikutsu sama, <i>tedium Mr</i>	}	<i>It must be tedious for you.</i>
O kinodoku sama de <i>poison-of-spirit</i> gozaimasū, <i>is</i>	}	<i>I am sorry for it on your account.</i>

NOTE.—*Zannen* is substituted for *kinodoku* to express regret on one's own account.

In such sentences as the following beginners are often at a loss to account for the use of *o* and *go*, which at first sight seem to be employed in contravention of Rule II. on page 155.

O	itoma	moshimashō,	}	<i>I think I must now take my leave.</i>
(hon.)	leave	will-probably-say		
O	tomo	itashimashō,	}	<i>I should like to go with you.</i>
(hon.)	companion	will-probably-do		
O	jama	wo itashimashita,	}	<i>Excuse me for having interrupted you.</i>
(hon.)	interference	did		
Ato	kara	go	}	<i>I will send my answer afterwards.</i>
afterwards	(hon.)	answer		
	moshimasho,			
	will-say			
Go	shiu	wa ikaga de	}	<i>May I offer you some sake- beer?</i>
(hon.)	sake	how		
	gozaimasu,			
	is			

In constructions such as the above, one might naturally infer that the honorifics are being applied by the speaker to himself, but this is not the case. He intends by their use to convey the idea that his *answer*, his *refreshment*, his *companionship*, and even his *interference* are dignified by their being associated with the person to whom he is speaking.

In some cases the honorifics are used, especially by women and members of the lower classes, not as a token of respect for the person addressed, but with honorific intent for the things to which they are applied. This usage originates probably in the ancient deification of the objects represented, or from the use of the words in connection with deified objects.

The following are examples :—

<i>tea,</i>	<i>o cha.</i>	<i>the sun,</i>	<i>o tentō sama.</i>
<i>hot water,</i>	<i>o yu.</i>	<i>the moon,</i>	<i>o tsūki sama.</i>
<i>cold water,</i>	<i>o hiya.</i>	<i>the weather,</i>	<i>o tenki.</i>
<i>soup,</i>	<i>o tsuyu.</i>	<i>cash,</i>	<i>o ashi.</i>
<i>food,</i>	<i>go zen.</i>	<i>money,</i>	<i>o kane.</i>
<i>a tray,</i>	<i>o bon.</i>	<i>a funeral,</i>	<i>o tomurai.</i>

O is also frequently associated with adjectives ; thus—

Danna wa, o	isogashiū	}	<i>My master is busy.</i>
Master	(hon.) busy		
gozaimasū,			
is			
Yohodo o	kirei desū,	}	<i>It is very pretty.</i>
very	(hon.) pretty is		
O wakō gozaimasū,			<i>You are young.</i>

The locution *o saki* (or *o saki ye*) is employed with two distinct meanings. It may be an apology for going on in front of a person, like our “please excuse me for going first (upstairs, etc.),” or it may mean “you go first, please.”

II. HONORIFIC SUFFIXES.

Gata and *tachi*, the plural suffixes, are employed to convey a moderate degree of respect, whilst *shiu* expresses still less. *Ra* and *domo* have no honorific meaning.

Sama (more commonly *san*) corresponds to the English *Mr* and *Sir*, and is placed *after* the name, description or title in addressing, or speaking about, superiors ; thus—

Ikeda san,	<i>Mr Ikeda.</i>
Kōshi sama,	<i>The Minister</i> (plenipotentiary).
Danna san,	<i>Sir</i> (used by servants, to or of, masters, or a tradesman to a customer,

At times the Chinese word *Kun* (literally, *Prince*) is substituted for *sama* and *san*; thus Kanda Kun, *Mr Kanda*. Members of Parliament, and students generally, employ it in referring to each other.

Very recently *San* has passed into common use indifferently for *Mr*, *Mrs* or *Miss* in cases where no misconception can arise, although our words *Mrs* and *Miss* are generally rendered by such periphrases as—

Kanda, san no okūsama,	}	<i>Mrs Kanda</i> .
<i>Kanda Mr of, lady</i>		
Kanda san no ojōsan,	}	<i>Miss Kanda</i> .
<i>young-lady</i>		

The personal names of women (corresponding to European Christian names) are preceded by the honorific *o* and followed by *san*, but in familiar intercourse the latter word is generally omitted. In the majority of instances these feminine names are taken from natural objects, preferably those of an elegant or pleasing nature; thus—

O Hana San,	<i>Miss Blossom</i> .
O Tsuyu San,	„ <i>Dew</i> .
O Matsu San,	„ <i>Pine-tree</i> .
O Yone San,	„ <i>Rice</i> .

Usually, feminine names of more than two syllables are used without the honorific *o*, which is also discarded before surnames and men's personal names. *San*, however, may be affixed either to personal names or to surnames.

NOTE.—In Japanese the surname *precedes* the personal name just as if we should say “Smith John” instead of “John Smith.”

To one's own wife or servant the personal name with or without *o* is used,

In speaking of her husband a wife usually says *yado* or *teishiu* (generally pronounced *teishi*).

San is not used to the servants of one's friends, and to the servants of strangers it is replaced by *don*. One's own male servants are addressed by their personal names which are usually abbreviated, as *Tsune* for *Tsunekichi*.

Between themselves children employ the first part of the personal name with or without *san*.

San is in frequent use after names of trades and professions, as *kajiya san*, the blacksmith; *isha san*, the Doctor, both in the second and in the third person.

"Madame" is rendered by *oku san*, or more familiarly *o kami san*, and Mademoiselle is *o jō san*, or *o mūsume go*.

III. HONORIFIC AND HUMBLE NOUNS.

The gradual infiltration of Chinese words into the Japanese language for over a thousand years has tended to develop a contempt for the native equivalents, and consequently Chinese words are usually considered more elegant than their Japanese synonyms. Thus in polite speech *go shiu* is usually preferred to *o sake* (sake-beer); the general term for "head" is *atama*, the polite one, *o tsumi*; for *ōki na ki* the Japanese for "a large tree," the Chinese *tai-boku* is preferred; and so on.

It is, however, principally in speaking of the relatives of oneself and of others that humble and honorific nouns are employed, of which the following are the chief:—

	<i>One's own.</i>	<i>Another's.</i>	
<i>Grandfather,</i>	{	sofu,	} <i>to children.</i>
		jiji,	
		go sofū sama.	
		go sofū.	
		o ji sama.	
		o ji san.	

<i>One's own.</i>	<i>Another's.</i>
<i>Grand-mother,</i>	go sobo. o bā san (<i>to children</i>).
<i>Father,</i>	go shimpu. go sompu. ototsu san (<i>to children</i>). otottsān.
<i>Mother,</i>	go bokō. haha sama. okka (<i>by children</i>) okka san (<i>to children</i>). go robō (<i>when aged</i>).
<i>Brother,</i>	o ani san (<i>elder</i>). go sonkei (, ,). go shatei sama (<i>younger</i>). go shatei (, ,). otōto go (, ,).
<i>Sister,</i>	o ane san (<i>elder</i>). ane san. o imōto go (<i>younger</i>).
<i>Husband,*</i>	tsure-ai (<i>lower class</i>), danna. danna or teishiu, teishi (<i>familiar</i>). go teishi. yado } uchi } <i>literally, "house."</i> taki }
<i>Wife,</i>	o kami san (<i>lower class</i>). saikun } <i>middle class</i> . go shinzo } oku san } <i>upper class</i> . oku sama, } go naishitsu }

* In general, the husband's surname is employed both *to* a wife and also *by* her in mentioning her husband, in the former case with *san* added, in the latter case without *san*.

<i>One's own.</i>		<i>Another's.</i>
<i>Son,</i>	{ segare,	go shīsoku.
	{ musūko,	o musūko san.
	{ kodomo (<i>and for daughters</i>).	
	{ sōriō,	go sōriō (<i>eldest</i>).
	{ jinan,	go jinan (<i>second</i>).
<i>Daughter,</i>	{ sannan,	go sannan (<i>third</i>).
	{ musūme,	go sokujo.
	{	o musūme go.
<i>Uncle,</i>	{ oji,	o jo san.
	{	oji san.
	{	oji sama.
<i>Aunt,</i>	{ oba,	oba san.
	{	oba sama.
<i>Nephew,</i>	oi,	o go sama.
<i>Niece,</i>	mei,	o mei go sama.
<i>Father-in-law,</i>	shiuto,	shiuto go.
<i>Mother-in-law,</i>	shiutome,	shiutome go.
<i>Son-in-law,</i>	muko,	o muko san.
<i>Daughter-in-law,</i>	yome,	o yome go.
<i>Grand-child,</i>	mago,	o mago.

Remarks.

1. In speaking of their elder relatives, children (and to a certain extent, women), add *san*, saying, for example, *otottsan*, “my father”; *ane san*, “my elder sister.”

2. For the nominative particle *ga*, *de wa* is usually substituted, with the humble terms for “husband” (*yado*, *uchi*, *taki*); thus—

Taku de wa, tabi	ye dete	} <i>My husband is away ;</i>
	<i>journey to having-gone</i>	
rusu de gosaimasū,		
<i>absent is</i>		<i>he has gone on a journey.</i>

3. The terms applied to one's own relatives may also be employed for those of absent persons when no special respect is intended to be paid to the latter, and even for the relatives of the person spoken to, if he is decidedly inferior in rank to the speaker. *Segare*, however, should only be employed for *one's own* son.

4. Little boys up to six or seven years of age are called *botchan*.

Examples.

Go shimpu wa, ikaga de irasshaimasū?	}	<i>How is your father to-day?</i>
Ano Daiku san wa o kami san ga arimasū ka,	}	<i>Has that carpenter a wife?</i>
Sore ra no koto wo segare <i>that (plu.) thing son</i> kara kikimashita, <i>from heard</i>	}	<i>I heard about those things from my son.</i>
Yome go san no go biōki <i>daughter-in-law illness</i> wa ikaga de gozaimasū, <i>how is</i>	}	<i>How is your (sick) daughter-in-law?</i>
Kono ko wa, anata no go shisoku de gozaimasū ka,	}	<i>Is this little fellow your son?</i>
He! watakushi no sōriō de gozaimasū,	}	<i>Yes, he is my eldest.</i>
Sā, botchan! koko ye o kake nasai,	}	<i>Here, my little man, sit down here.</i>
Ane hodo ōkiku wa nai, <i>big is not</i>	}	<i>She is not so tall as her elder sister.</i>
Haha ga naku narimashita <i>not became</i> kara ni san nichi o itoma <i>because two three day leave</i> wo negaimasū, <i>request</i>	}	<i>My mother is dead, so I beg you to give me two or three days' leave.</i>

IV. HONORIFIC AND HUMBLE VERBS.

Verbs are rendered polite by substituting the paradigms of *masū* (p. 75) for the ordinary forms given on pp. 58, 60, and 62. Formerly *masū* was exclusively honorific, but modern usage sanctions its employment as a respectful termination which may be used indiscriminately with any person of the verb.

The student should bear in mind that *masū* is a constituent of the abbreviations *desū*, *deshita* and *deshō*, which are therefore more respectful than *da*, *datta* and *darō*. It should also be noted that the use of an abbreviation including an honorific or polite form always shows less respect than does the unabbreviated form.

It must be observed, however, that the forms in *masū* are not honorifics, strictly speaking, being employed in most cases merely as indications of a courteous manner rather than of any special respect granted to the person addressed. When respect is intended to be shown it is usual to employ a periphrasis with the word *o*, "honorable," the Indefinite Form of the verb, and *mōsu*, *I say*, if the first person is meant, or *nasaru* (less commonly, *ni naru*) for the second or third person. *Nasaru* signifies "to deign"; *ni naru*, "to become."

Examples.

O tanomi mōsu,	<i>I ask.</i>
o tanomi nasaru,	} <i>You ask.</i>
o tanomi ni naru,	
O kashi nasatte kudasare,	<i>Please be kind enough to lend me —.</i>

Masū may be superadded; thus—

O negai mōshimasū,	<i>I ask a favour of you.</i>
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Another method of rendering a verb honorific is by substituting the Causal or Potential (passive) verb for the simple verb, on the principle that it is more polite to suggest that a person *is able* to do a thing or *causes it to be done* rather than to state that he does it.

A yet further method is the employment of a separate verb according as the phrase is intended to be honorific or humble. The following are those in most general use :—

	<i>Neutral.</i>	<i>Humble.</i>	<i>Honorific.</i>
<i>To be,</i>	iru ; or oru.	iru ; or oru ;	o ide nasaru ; or irassharu.
„ <i>borrow,</i>	kariru,	haishaku suru ;	o kari nasaru.
„ <i>come,</i>	kuru,	mairu ; agaru ; makaru,	o ide nasaru ; irassharu.
„ <i>do,</i>	suru,	suru,	nasaru ; asobasu.
„ <i>eat,</i>	taberu,	itadaku ; chodai suru,	(meshi-) sageru.
„ <i>give,</i>	yaru,	ageru ; shinjō suru,	kudasaru ; kureru (<i>less polite</i>).
„ <i>go,</i>	iku,	mairu ; agaru ; makaru,	o ide nasaru ; irassharu.
„ <i>hear,</i>	kiku,	uketamawaru,	o kiki nasaru.
„ <i>meet,</i>	au,	o me ni kakaru,	o ai nasaru.
„ <i>receive,</i>	ukeru,	itadaku ; chodai suru,	o uke nasaru.
„ <i>say,</i>	iu,	mōshi-ageru,	ossharu.
„ <i>see,</i>	miru,	haiken suru,	goran nasaru.
„ <i>show,</i>	miseru,	o me ni kakeru,	o mise nasaru.

Examples.

Donata de irasshaimasū ka, } *May I ask who you are,*
who are } (*Sir*) ?

Mōshi-kanete orimasū, } *I can hardly say it (said*
to-say-unable am } *in asking a favour).*

Doko ye irassharu ? <i>where to deign-to-go</i>	} <i>Where are you going</i> <i>(Sir) ?</i>
Ikō to omou, <i>will-go think</i>	} <i>I am thinking of going.</i>
Nan'to osshaimashīta, <i>what say</i>	} <i>What did you say (Sir) ?</i>
Sore de nan'to itta ?	<i>What did he say then ?</i>
Itsū o ide nasaru ka,	<i>When will you come ?</i>
Mata mairimasū,	<i>I will come again.</i>

The Imperatives of the Honorific verbs in the preceding list are used thus :

<i>deign to be (come or go) !</i>	{ <i>irasshai ! or irasshaimashī !</i> <i>o ide nasai !</i>
<i>be pleased to do !</i>	<i>asobase !</i>
<i>deign to eat !</i>	<i>meshi-agare !</i>
<i>condescend to give !</i>	<i>kudasai !</i>
<i>deign to say !</i>	<i>osshaimashī !</i>
<i>deign to do !</i>	<i>nasai !</i>
<i>deign to look !</i>	<i>goran nasai !</i>

NOTE.—*O ide nasai* is often familiarly contracted to *o ide* ;
goran nasai to *goran*.

The Imperatives of other verbs are very seldom used except when addressing one's own servants or coolies, as such modes of address sound, in Japanese ears, too blunt and abrupt. Thus the common verb **naosu**, *to mend*, when employed in a command would not be **naose ! mend !** but rather **naoshite kudasai**, *mending condescend = please mend*, or **o naoshi nasai mase**, *honorably mend deign = please mend*. In like manner **kake**, the Imperative of **kaku**, *to write*, would be replaced by *o kaki nasai*, or *o kaki kudasai*, or *kaite kudasai*.

Speaking generally, it may be held that the difference

between *nasai* and *kudasai* is one of degree, the former being usually a very polite command, whilst *kudasai* is a request and would be employed, for instance when one asked a friend to do something for one.

Examples.

Kondate wo misete kudasai,	}	<i>Please show me the bill-of-fare showing condescend bill-of-fare.</i>
<i>bill-of-fare</i> <i>showing condescend</i>		
Mata irasshai,	}	<i>Please come again.</i>
<i>again</i> <i>deign-to-come</i>		
Itte mite koi !		<i>Go and look ! (to a servant).</i>
Itte goran nasai !	,, ,,	<i>(to an equal).</i>
Mō ippen osshatte	}	<i>Please say it again.</i>
kudasai,		
Dōzo o mise nasai,	}	<i>Please show it to me.</i>
(or) Misete kudasai,		

SYNTAX.

The normal arrangement of the Japanese sentence is—

First, the nominative case.

Second, the indirect object of the verb, or a noun followed by a postposition.

Third, the direct object of the verb (accusative case).

Fourth, the verb, or the verbal form of an adjective.

Examples.

Watakushi wa tabako ga,	}	<i>I am very fond of tobacco.</i>
<i>I</i> (nom.) tobacco of		
dai-suki desū,		
<i>very-fond am</i>		
Natsu ga kimashita,	}	<i>Summer has come.</i>
<i>summer</i> (nom.) has-come		
O-cha ga dekimashita,	}	<i>The tea is ready.</i>
<i>tea</i> (nom.) is-made		

Watakūshi wa	zeikan	no	} <i>I am a custom-house officer.</i>
<i>I</i>	(nom.)	<i>custom-house of</i>	
yakunin de	gozaimasū,		} <i>He is a policeman.</i>
Ano hito wa	junsa de		
<i>he</i>	(nom.)	<i>policeman</i>	
gozaimasū,			} <i>I have a pain in my foot.</i>
Watakūshi ga	ashi wa	itande iru,	
<i>my</i>	<i>foot</i>	(nom.) <i>painful is</i>	

An exception to the above normal order occurs in comparisons, where the object with which the comparison is made is usually placed first; as—

Watakūshi yori,	anata o	} <i>Than I, you are young(er),</i> <i>i.e. You are younger than I.</i>
<i>I</i>	<i>than, you</i>	
wakō gozaimasū,		
<i>young are</i>		
Kono yama	yori are	} <i>Than this mountain, that is</i> <i>high(er), i.e. That mountain is higher than this.</i>
<i>this</i>	<i>mountain than that</i>	
wa takai,		
(nom) <i>is-high</i>		

The relative sequence of the direct and indirect objects is sometimes varied. As a rule whichever of the two it is meant to emphasise comes first. Thus in rendering into Japanese the sentence “He went away without giving the horse its fodder,” if it is meant, for instance, that he had fed the other animals but not the horse, we should, in English, render the word *horse* emphatic by placing stress of the voice on it, but to render the same idea in Japanese the word would simply be placed first; thus—

Mūma ni	kaiba wo	} <i>He went away without giving the horse its fodder.</i>
<i>horse</i>	<i>to fodder</i>	
	(acc.)	
tsūkezu ni	itte	
<i>giving-not</i>	<i>having-gone</i>	
shimatta,		
<i>finished</i>		

If, however, it is meant that the person had given the horse his *water*, etc., but not his *fodder* we should, in English, stress “fodder,” and put it first in Japanese; thus—

Kaiba wo mūma ni, etc.

When a subject to the verb is expressed it is generally placed at the beginning as already stated, but usually verbs are subjectless, and instead of expressing an act as performed by some person they intimate rather a “coming-to-be” on his part. Where no subject is named, the word on which it is desired to lay most stress is frequently placed at the head of the sentence and followed by the isolating postposition *wa* (see remarks on this particle, p. 47).

Examples.

Sonna koto wa, ii ya	}	<i>I should never think of saying such a thing.</i>
<i>such thing as-for saying as-for</i>		
itashimasen,		
<i>do-not-do</i>		

Kyō no atsūsa wa	}	<i>The heat to-day is intolerable.</i>
<i>to-day of heat as-for</i>		
koraeraremasen,		
<i>cannot-bear</i>		

Kore wa, nan de dekite	}	<i>What is this made of?</i>
<i>this as-for what by eventuating</i>		
orimasū,		
<i>is</i>		

Kono hen wa, ka ga	}	<i>It is quite tiresome, the number of mosquitoes in this neighbourhood.</i>
<i>this vicinity as-for mosquito</i>		
ōkūte urusō gozaimasū,		
<i>being-many tiresome is</i>		

Kono mono wa, Nihon-go de <i>this thing as-for Jap.-language by</i> nan to moshimasu ka <i>what that say ?</i>	} <i>What is this called in Japanese (literally, "As for this thing, what do (people) say that it is?")</i>
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Qualifying words or phrases precede the words which they qualify; thus—

- (a) the adjective and the verb in the attributive form precede the word to which they refer, as **atsui**¹ **kami**,² *thick*¹ *paper*²; **kuru hito**, *the person who comes (literally, "the comes person")*.
- (b) the adverb precedes the verb, adjective or other adverb which it modifies; as—

Hayaku o ide nasare, <i>quickly come do</i>	} <i>Come quickly!</i>
Kono uma wa goku, <i>this horse (nom.) very</i> takō gozaimasu, <i>dear is</i>	} <i>This horse is very dear.</i>
Amari mutsukashi, <i>too is-difficult</i>	} <i>It is too difficult.</i>
Taisō nigiyaka de <i>very lively</i> gozaimashita, <i>(it) was</i>	} <i>It was very lively.</i>

- (c) the noun followed by the possessive particle *no* or *ga* precedes the noun to which it is joined; as—

Neko no tsume, <i>cat of claws</i>	} <i>The claws of a cat; a cat's claws.</i>
Kin no kahei, <i>gold of coins</i>	} <i>Coins of gold; gold coins.</i>
Jū-nen ga aida, <i>ten-years of space</i>	} <i>For the space of ten years.</i>

Particles denoting number and case, with *wa*, *ya*, *ga*, *mo* and *to* follow the noun ; as—

Okūsama gata,	<i>ladies.</i>
onna shū, }	
onna domo, }	<i>women.</i>
yakunin-tachi,	<i>officers.</i>
tori ni,	<i>to a bird.</i>

When two or more verbs or adjectives are co-ordinated in a sentence, only the one placed last assumes the inflection or particle belonging to all, the others taking the Indefinite Form. This rule has been given previously, and a rule somewhat analogous governs the use of nouns and pronouns, by which particles belonging to several nouns or pronouns are not placed with each of them, but only with the last of the series ;* thus—

Watakūshi to omaye wa Yoroppa	} <i>When you and I came</i>
<i>I and you Europe</i>	
kare toki,	
<i>from came</i>	<i>from Europe.</i>

Kōri to mizu wo motte koi,	} <i>Bring ice and</i>
<i>ice and water (acc.) having-carried come</i>	
	<i>water.</i>

Ya ka tama ni atatte	} <i>He died either by an arrow or</i>
<i>arrow or bullet by striking</i>	
shinimashīta,	
<i>died</i>	<i>a bullet.</i>

Taisetsu na tegami hon ni kane	} <i>Besides important</i>
<i>important letter book money</i>	
mo haitte imashīta,	
<i>having-entered was</i>	<i>letters and books, it</i>
	<i>contained money.</i>

Hone to kawa to ni natta,	} <i>He has become skin and bone</i>
<i>bone skin</i>	

* See, however, "Dano" p. 33.

Mo (with any other particle preceding it), however, accompanies each substantive in a series ; thus—

Fûransu ni mo, Doitsu	} Both in France and in Germany.
<i>France in also Germany</i>	
ni mo, <i>in also</i>	

Expressions of time are usually put before expressions of place ; as—

Tōnen mo Tōkyō ni hakurankwai	} <i>Is there to be an exhibition at Tokio this year?</i>
<i>this-year at exhibition</i>	
ga arimashō ka? <i>will-be ?</i>	
Kionen no natsu watakūshi no	} <i>The man who came to my place in the summer of last year.</i>
<i>last-year summer my</i>	
tokoro ni kita hito, <i>place came man</i>	
Toshi ni nido gurai dzutsu	} <i>Would it not be possible to go to H. twice each year?</i>
<i>year twice amount each</i>	
Hiōgō ye dete kuru wake ni	
<i>to out come reason</i>	
wa ikumai ka, <i>will-not-go ?</i>	

Explanatory or dependent clauses precede the principal clause ; as—

Miōnichi tenki ga yoroshikereba,	} <i>If the weather is fine, I will come to-morrow.</i>
<i>to-morrow weather if-good</i>	
mairimasū, <i>come</i>	
Sono tegami wo yonde nan'	} <i>What did he say when he read that letter?</i>
<i>that letter (acc.) having-read what</i>	
to itta, <i>said</i>	

Nikkō wo minai uchi wa (acc.) see-not within as-for “kekko” to iu-na, magnificent that say-not	}	<i>Do not use the word</i> “magnificent” un- til you have seen Nikko (a saying).
Te ga hiete tamaranai, hands being-cold cannot-bear		<i>I don't know what to</i> <i>do, my hands are so</i> <i>cold.</i>

Final verbs and adjectives are frequently omitted in cases where no misconception or ambiguity can arise, especially in short idiomatic sentences; as—

O hayō (gozaimasu), hon. early (is)	}	<i>Good morning !</i>
Dōzō kannin shīte please patience having-done (kudasare)		<i>Please have patience with me.</i>

This example of ellipsis is the one of most frequent recurrence, but it is by no means the only one. A feature of speech much in vogue is the breaking-off of a phrase in the middle, leaving the rest to be inferred; thus—

Kochira de zonjite oreba, here in knowing if-be moshi-agemasu ga say-will-lift-up although	}	<i>I would tell you if I knew</i> <i>(but I don't know).</i>
Cha wo irete (o kun nasai), tea (acc.) putting-in		<i>Make some tea.</i>
Ikitai mono desū keredo like-to-go is although	}	<i>I should like to go, but</i> <i>(I am afraid I can-</i> <i>not).</i>
Sayō demo gozaimashō ga, thus even will-probably-be but		<i>That is perhaps so, but</i> <i>(it does not affect the</i> <i>question, etc.).</i>

Conjunctions are usually placed at the end of the sentence or clause to which they belong; as—

Ii keredo, ne ga takai, } *Though it is good, the*
it-is-good though, price is-high } *price is high.*

Uso da to iimasu, } *He says that it is a lie.*
lie (it) is that (he) says

Aite iru nara, kashite kudasai, } *Please lend it to me if*
open it-is if lending condescend } *you do not require*
it at present.

Kutabiremashita kara, chotto } *Let us rest a little*
have-become-tired because a-little } *because I am tired.*
 yasumimashō,
will-probably-rest

In English, interrogation is indicated by an inversion of the normal construction of the sentence, but in Japanese no alteration is made, the interrogation being denoted merely by placing the postposition *ka* at the end of the phrase; as—

Kimashita, } *He has come.*
 Kimashita ka, } *Has he come?*

As in English, two negatives make an affirmative, and thus destroy each other; thus—

Shiranu koto wa gozaimasenü, } *He certainly knows.*
not-know thing is-not

Mō ikanakereba narimasen, } *I really must go now.*
already if-do-not-go is-not

Kō shinakereba narimasen, } *It must be done in*
thus if-not-do is-not } *this way.*

In Japanese, the personification of inanimate objects is almost entirely unknown. Thus we find no counterparts

for such expressions as “the flight of Time,” “Smiling Morn,” “the sting of Death,” etc., and even the employment of the name of an inanimate thing as the subject of a transitive verb is repugnant to the matter-of-fact Far-eastern mind. For example a Japanese will not say, “This heat knocks me up,” but rather—

Kono atsusa ni dōmo yowatta,
this heat on-account-of have-become-weak,

i.e. “I am knocked up on account of this heat.”

Similarly, where we should say “His not-understanding annoys me,” he would embody the notion in the words—

Wakarani de komaru, }
(his) not-understanding at (I) am-annoyed }

i.e. “I am annoyed at his not-understanding.”

REPORTED SPEECH ; INDIRECT NARRATION.

In English, a sentence when reported by another person is usually reconstructed ; thus, if I say “I shall come,” another person, in reporting my intention uses the words “He said he would come.” In Japanese, however, the sentence is repeated exactly as spoken and the particle *to*, *that*, is placed after it to denote that it is a quotation ; thus—

Mairu to iimashita.
“I-will-come,” that (he) said.

Examples.

Sore wo Komuro San kikaremashite,	} <i>Hearing of that, Mr Komuro said there might be some people who thought so.</i>
<i>that</i> <i>Mr having-heard</i>	
“sō omou mono mo arō,” to	
<i>so think people may-be</i>	
iwaremashita,	
<i>(he) said</i>	

Enzetsu ga mō shimai ni
lecture already finish
 natta to iimashita,
became (he) said

*He said that the lecture
 was over.*

Iku, to iimashita,
I-will-go that he-said

He said he would go.

Haha ga sono koto wo
mother that thing
 mōshimashitara, ko-toshi
when-she-spoke-of this-year
 wa ayaniku shirabe-mono
unfortunately investigation
 ga aru kara yenkai wa
is because entertainment
 gozaimasenū to
is-not that
 kotayemashita,
he-answered

*When my mother asked
 him about it, he said
 that unfortunately he
 would be prevented
 from giving an enter-
 tainment this year, by
 an investigation which
 he had in hand.*

Taisō ni kirei desū to hito
greatly pretty is that people
 ga iimasu,
(nom.) say

*It is said to be extremely
 pretty.*

Conversational Phrases on Subjects of Every-day Life.

NOTE.—The words used in the following phrases will be found in the Vocabularies at the end of the book. The construction of the respective sentences will be readily understood if the grammatical portion of this work has been diligently studied. In many cases the English phrases are given in a brief and abrupt form, but the Japanese equivalents are uniformly polite and may be addressed to all classes.

Questions.

Do you speak English?	Ei-go wo go-zonji desū ka.
What do you call it in Japanese?	Nihon-go de nan to mōshimasu ka.
How do you say it in Japanese?	Nihon-go de, dō iū fū ni iimasū ka.
What is this used for?	Kore wa nani ni tsukaimasū ka.
What is that? (which you have in your hand, etc.)	Sore wa nan desū?
What is that—(e.g. <i>ship</i>) called?	Sono — wa nan' to iu?
What do you want?	Nan desū ka.
What do you say?	Nani wo osshaimasū ka.
Who is it?	Dare desū ka.
What do you think of it?	Dō omoimasū ka.
Which do you prefer?	Dochira ga yō gozaimasū ka.
Where are you going?	Dochira ye irassharu ka.
Where have you been?	Doko ye oide deshita ka.
Where is it?	Doko ni aru ka.
Is it so?	Sō desū ka.
Isn't it so?	Sō ja nai ka.
What are you doing?	Nani wo shite iru no desū ka.
Where has he gone?	Doko ye mairimashita?

About the Way or Road.

Where does this road lead to?	Kore wa doko ye iku michi da?
Please tell me the way to —.	— made no iku michi wo oshiete kudasai.
Which way shall I go?	Dono michi wo ikimashō ka.
Shall I turn to the right (left)?	Migi (hidari) ye magarimashō ka.
Turn to the right (left).	Migi (hidari) ye magare.
Must I keep straight on?	Massugu ni ikimasū ka.
Keep straight on.	Massugu ni itte o-kure.
Is not this the — road?	Kore wa — michi ja nai ka.

Kindly direct me to —.

Is this the right way?

No, Sir, that is the way.

I do not know or I would tell you.

What is the distance to —?

What place is this, please?

Chotto ukagaimasū ga, — ye iku
ni wa dochira ye mairimashite
yoroshiū gozaimasū ka.

Kore wa hom-michi desū ka.

Iiye, hom-michi ja gozaimasen;
ano michi ga hom-michi de
gozaimasū.

Kochira de zanjite oreba, mōshi-
agemasū ga.

— ye dono kurai arimasū ka.

Moshi, koko wa nan to iū tokoro
d'arō?

At a Town.

Here, bring me a jinrikisha.

What is the charge (*or* fare)?

Can I engage you by the hour?

How much do you charge per
hour?

What will you take me to —
for?

Take me to — as quickly as you
can.

I will increase your fare if you go
quickly.

Run quicker!

I am not in a hurry so you can
take your time.

Put these things under the seat.

I want to go to — to stay some
hours and then return.

Take me back to —.

Wait for me.

I wish to see the streets, so you
may go slowly.

I wish to purchase some —; is
there a good shop?

There is a good one at —.

Here is your fare.

The heat is unbearable to-day.

It is terribly cold.

It is most disagreeable weather.

It is very hard walking the roads
are so bad.

Oi, jinrikisha it-chō motte koi.

Ikura desū ka.

Jikan-gime de ore wo noseru ka.

Ichi-ji-kan wa ikura?

— made dono-kurai de noseru
ka.

O-isogi de — made yatte kure.

Hayaku ittara chinsen wo mashite
yarō.

Motto hayaku hashire!

Isogana! kara, soro-soro to itte
mo ii.

Kono mono wo kekomi ye irete
o-kure.

— ye itte, ni-san-jikan ite, sore
kara kaeru tsumori da.

Kore kara — made modose.

Matte kure.

Machi wo mi-nagara yu-kitai kara,
shidzuka ni yatte o-kure.

— kaitai ga, ii mise ga aru ka.

— ni ii mise ga gozaimasū.

Sa, kore wa chinsen da.

Kyō no atsūsa wa, koraeraremasen.
Osoroshiku samui.

Komarimashita o tenki da.

Michi ga warukūte, aruku n hone
ga oremasū.

Here is a card of my hotel.	Kore wa watakūshi no yadoya no na-fuda de gozaimasū.
I am much obliged to you for the trouble you have taken.	Oki ni o hone-ori.
Good morning !	Ohayō gozaimasu !
Good evening !	Komban wa !
Good night ! (<i>said to one retiring to bed</i>).	O yasumi nasai !
Good-bye !	Sayōnara !
How do you do ?	Go kigen yoroshiū gozaimasu ka.
Thank you, I am very well.	Arigatō, tassha de gozaimasū.
How is your family ?	O taku de wa mina-san o kawari wa gozaimasen ka.
Thank you, all very well.	Arigatō, kawari de gozaimasen.
Please present my compliments to your family.	Dōzo, o uchi ye yoroshiku, oshatte kudasai.
What production is this place noted for ?	Kono hen no meibutsu wa nan darō ?
This place is noted for —.	Kono hen no meibutsu wa, madzu — de gozaimasen.
Where is the Post Office (Railway Station) ?	Yūbin-kyoku (Suteishon) wa dochira de gozaimasū ka.
It is on that side of the street.	Sore wa mukō-gawa de gozaimasū.
Is there not a person of the name of — living about here ?	Kono hen ni — to iū na no hito ga sunde imasen ka.
You will find him on the right (left) side of this street.	Kono tōri-michi no hidari-gawa (migi-gawa) ni gozaimasū.
He lives in the next street to this.	Sore wa, tsugi no chō-nai de gozaimasū.
The next door is the house for which you are asking.	Tonari ga o-tadzune nasaru uchi desū.
I will show you where he lives.	Ano hito no tokoro wo oshiete agemashō.
Order a jinrikisha for me.	Kuruma wo tanonde o-kure.
I will go in a jinrikisha.	Kuruma ni notte ikō.
Is the jinrikisha ready ?	Kuruma no shitaku ga dekita ka.
You have overcharged me.	Onae wa taisō kake ne wo tsuketa.

At an Hotel.

Can I have a suite of rooms ?	Mitsu yotsu no tsudzuita zashiki ga aite inasū ka.
Have you a room with a good view ?	Miharashi no ii heya ga aru ka.
How will this room suit you ?	Kono heya wa ikaga de gozaimasū ka.
This will do very nicely.	Kore wa kekkō da.

What do you charge for a night's lodging?

I will engage these rooms.

Please send the landlord up.

Please send the chambermaid here.

I want something to eat.

Waitress, please let us have something or other to eat.

I want to have a wash.

Please give me some water.

Lend me another towel.

Have you a newspaper?

Have you foreign newspapers?

Where can I dine?

At the table d'hôte.

Where shall I sit?

Can I have this seat?

Take this seat, please.

What do you charge per head at the table d'hôte?

Is wine included in that?

Kindly take your seats, gentlemen.

Please show me the wine-list.

Let me have a cigar, please.

Please get me a cigarette.

Please pass the matches.

Where is the smoke-room?

Is my bed ready?

Give me another pillow.

Is the bath ready?

Please let me know when it is ready.

The bath is now ready, Sir.

Please lend me a sponge.

Call me early, please.

I shall leave at seven o'clock to-morrow morning.

I wish to catch the first train to — to-morrow.

What time will you get up, Sir?

Call me at six, please.

Send me up some hot water in the morning.

Hito-ban no tomari-ryō wa ikura?

Kono heya wo karimashō.

Teishitū wo yokoshite o-kure.

Jochū wo kochira ye, yokoshite o-kure.

Watakūshi wa nani ka mono wo tabetai.

Oi! nedan, nanika mitsukurotte dashite kun na.

Chōdzu wo tsukaitai.

Midzu wo o-kure.

Tenugui wo mō hitotsū kashite o-kure.

Shimbun wo motte orimasū ka.

Yoko-moji no shimbun wo motte orimasū ka.

Shoku-ji wa doko de shimasū ka.

Shokudō de gozaimasū.

Doko ni koshi-kakemashō ka.

Kono tokoro wa ii ka?

Dōzo, koko ni o kake nasai-mashi.

Shokudō nara, ichi-nin-mae ikura desū ka.

Sake-rui mo sono uchi ni haitte orimasū ka.

Dōzo, mina-san, o kake nasai-mashi.

Sake-rui no mokuroku wo misete o-kure.

Ha-maki-tabako ippon o-kure.

Kami-maki-tabako ippon o-kure.

Machi wo o-kure.

Kitsuenjo wa doko desū ka.

Toko ga shikemashita ka.

Makura wo mō hitotsu o-kure.

Furo ga waite iru ka.

Waitara shirashite o-kure.

Tadaima, o-yu ga wakimashita.

Kaimen wo kashite o-kure.

Hayaku okoshite o-kure.

Myō-asa shichi-ji ni shuttatsu shimasū.

Myō-asa — yuki no ichi-ban kisha no noritai.

Nan-ji ni o oki nasaimasū ka.

Roku-ji ni okoshite kure.

Asu no asa yu wo motasete yokoshite o-kure.

Good-night and sleep well.
 Please put out the light.
 I shall be down to breakfast
 in five minutes.
 Tell the waiter to let me have
 some breakfast.
 Have you cleaned my boots?
 Please clean my boots.
 Please let these things be sent
 to the wash.
 Has the laundress returned my
 washing?
 Let my linen be well-aired.
 Please let me have my bill.
 How much is my bill?
 Good-bye, Sir, and please come
 again soon.
 Good-bye; I thank you for your
 kind attention.

Go kigen yō o yasumi nasaimashi.
 Akari wo keshite o-kure.
 Mō go-fun de asahan ni mairi-
 masū.
 Asahan wo koshiraeru yō ni
 kyuji ni iitsukete o-kure.
 Kutsū wo migaitaka.
 Kutsū wo migaite o-kure.
 Kono mono wo sentaku ni yatte
 o-kure.
 Sentaku mono wo motte kitaka.
 Kanakin-rui no sentaku mono wo
 yoku kawakashite kure.
 Kanjō o-kure.
 Kanjo wa ikura?
 Sayōnara; dōzo o-chikai uchi ni
 negaimasū.
 Sayōnara; Oki ni o sewa ni
 narimashita.

Buying and Selling.

Have you any silk like this?
 What is the price?
 Please show me that.
 Have you no better?
 Have you any cheaper ones?
 How much do you require?
 Which is the cheapest?
 Show me something better.
 What is the lowest price you
 will take?
 Well, I will buy it at that
 figure.
 I will buy this — if you will
 take — yen.
 The lowest I can sell at is —
 yen.
 I can sell it at —.
 Won't you reduce the price a
 little?
 How do you like this —?
 How much do you ask?
 I will buy this also,

Kono yō na kinu ga arimasu ka.
 Ikura desu ka.
 Dōzo are wo misete kudasai.
 Motto yoi no wa arimasen ka.
 Motto yasui no ga arimasu ka.
 Dono gurai yoroshii?
 Dochira ga yasui?
 Motto yoi mono wo misete
 kudasai.
 Ketchaku no tokoro wa, ikura
 made makarimasu ka.
 Ma, sono nedan naraba kaimashō.
 Kono — wo — yen nara
 kaimashō.
 Goku makete — yen.
 — de sashi-agemasu.
 Nedan wo sukoshi wa makete
 kurenai ka?
 Kono — wa, ikaga de gozai-
 masu?
 Ikura desu ka.
 Kore more kaimashō,

This is quite enough.
 How much are they altogether?
 Send the things to No. —

I am leaving on —, so please
 have the things packed by
 then.

Kore de takusan.
 Minna issho ni ikura?
 Nimotsu wo — ban ye yatte
 kure.
 — ni shuppan suru kara sore
 made ni mono wo nidzukuri
 shinakereba narimasen.

Eating and Drinking.

I am very hungry.
 I am very thirsty.
 Are you hungry?

Are you thirsty?

Please show me the menu.
 Give me some — please.
 What will you take to eat?
 Please give me some more.
 May I offer you a cup of tea?
 Please bring me a cup of coffee.
 Will you take some soup?
 I will take a little.
 May I trouble you for the —.
 What fish is that on the dish?

It is cod-fish.
 This fish is well-cooked and
 delicious.
 Is it sea or fresh-water fish?

Give that gentleman something
 to drink.
 Have you a wine-list?

Give me a glass of —.
 Show me some liquors.
 Give me a glass of this.

Taisō hara ga herimashita.
 Taisō nodo ga kawakimashita.
 Anata wa kūfuku de wa gozai-
 masen ka.
 Anata wa nodo ga kawakimashita
 ka.
 Kondate wo misete.
 Dōzo — o-kure.
 Nani wo meshi-agarimasu ka.
 Motto o-kure.
 O cha ippai sashi-agemashō ka.
 Kōhi wo ippai motte kite o-kure.
 Sōppu wo agarimasū ka.
 Sukoshi moraimashō.
 — wo o-kure.
 Naga-zara ni notte iru sakana
 wa nan de gozaimasū ka.
 Tara de gozaimasū.
 Kono sakana mo yoroshii, ryori
 mo yoku dekite imasū.
 Umi-uwo desū ka kawa-uwo desū
 ka.
 Ano o-kata ni nani-ka sake wo
 agete o-kure.
 Sake-rui no mokuroku ga motte
 orimasū ka.
 — wo ippai o-kure.
 Rikazu iro-iro misete o-ukure.
 Kore wo ippai o-kure.

Visiting.

Is Mrs — at home?

Is your master at home?

Okūsama wa, o uchi de gozaimasū
 ka.
 Go shujin wa, o taku de gozaimasū
 ka.

No, Sir, he is out.	Tadaima rusu de gozaimasū.
When will he return ?	Itsū kaerimasū ka.
Please tell him (<i>or her</i>) I am waiting.	Watakushi ga matte iru to mōshite o-kure.
Please come in.	O agari nasai.
Show him (<i>or her</i>) in.	O tōshi mōse.
Pray take a seat.	Dōzo o kake nasai-mashi.
Excuse me for keeping you waiting so long.	O machidō sama.
Are you quite well ?	Go kigen yō gozaimasū ka.
I am quite well, thank you.	Arigatō, tassha de gozaimasū.
I must now say good-bye ; <i>or</i> , I must now take my leave.	O itoma itashimashō.
I have been wearisome to you (<i>said on taking leave after a visit</i>).	O yakamashiū gozaimasū.
Please make my compliments to —.	— san ni yoroshiku negaimasu.
Kindly remember me to Mr —.	— san ye yoroshiku o tanonimoshimasu.
I regret that I cannot avail myself of your kind invitation for to-day.	Sekkaku no o sasoi de gozaimasū ga, konnichi wa mairikane-masu.
At what time will you come ?	Nan-ji goro ni oide nasaimasū ka.

Travelling.

Is my luggage packed ?	Nimotsū wa nidzukuri shite aru ka.
Bring my luggage, please.	Nimotsū wo motte kite o-kure.
Put the luggage into the jinrikisha.	Nimotsū wo kuruma ni nosete kure.
I will start when all is ready.	Shitaku shidai, de kake-masho.
I shall go to Yokohama to-morrow if it is fine.	Myōnichi tenki ga yokereba, Yokohama ye iko.
When will you start ?	Itsū goro o tachi nasaru ka.
I shall go to-morrow.	Ashita yukimashō.
Has my luggage come ?	Nimotsū wa kita ka.
Have you brought my luggage ?	Nimotsū wo motte kita ka.
Shall we catch the train ?	Kisha ni ma-ni-awase-mashō ka.
What time does the train leave for — ?	— yuki no kisha wa nan-ji ni demasū ka.
It leaves at half-past nine.	Ku-ji-han ni demasū.
What is the fare ?	Ikura desū ka.
Please give me a first-class (second-class) ticket for —.	— made jōtō (chūto) no kippu ichi-mai kudasai.
Please give me a return ticket.	Ofuku kippu wo kudasai.

Follow me, please.

I will leave my luggage in your care.

What time does the train start?

The train will be here directly.

Put these things in a first-class (second-class) carriage in the train for —.

This seat is engaged.

How long does the train wait here?

What is the name of this station?

Which is the best hotel?

Is it far off?

Take me to a good hotel.

We shall sail in a few minutes.

Shall we have a good passage?

What time shall we reach —?

How long will it take us?

Shall we breakfast on board?

Please let me see your passport.

There is the way out.

Watakushi no ato ni tsuite kite kudasai.

Nimotsu wa omae ni adzukeru.

Kisha wa nan-ji ni deru ka.

Kisha wa mō hodonaku tsukimasu.

— ye yuku kisha no jōtō (chūto) shitsu ye kono nimotsu wo irete o-kure.

Kono tokoro wa fusagatte imasu.

Kisha wa dore hodo koko ni tomaru ka.

Kono tei-sha-ba no na wa nan to moshimasu ka?

Yado wa, nani-ya ga yoroshii ka.

Tōi desu ka.

Yoi yadoya made nosete kure.

Jiki ni shuppan shimasu.

Odayaka na kōkai ga dekimashō ka.

— ye nanji-goro ni tochaku shimasu ka.

Dore hodo nagaku kakarimashō ka.

Fune de asahan wo tabemashō ka.

Menjō wo chotto haiken.

De-guchi wa asūko de gozaimasu.

With a Doctor.

Who is the best doctor here?

Where does he live?

Please send for a doctor.

I have come to consult with you.

I have taken the liberty of sending for you, Doctor, as I am greatly in need of your advice.

Show me your tongue.

What is the matter with you?

Have you any appetite?

I have no appetite.

Does your head ache?

My head aches fearfully.

Koko de ichi-ban jōdzu na isha wa dare desu ka.

Ano o-kata no sumai wa doko desu ka.

Isha wo yobi ni yatte kudasai.

Anata ni sōdan to kimashita.

O mukai ni agete, shitsurei wo itashimashita. Sensei no go shinsatsu wo zehi negawaneba narimasen.

Shita wō haiken.

Dō nasaimashita?

Shok-ki wa gozaimasu ka.

Shok-ki wa sukoshi mo gozaimasen.

Dzutsu ga nasaimasu ka.

Osoroshiku dzutsu ga itashimasu.

Where do you feel pain now ?	Ima, itami wa doko ni gozaimsūa ka.
I have a bad cold.	Warui kaze wo hikimashita.
I cannot sleep at night.	Yoru wa nemurarenai de komari-masū.
How long have you felt unwell ?	Itsū-goro kara go-byōki deshita ka.
I have been unwell for several days.	Watakūshi wa shi-go nichi ato kara kokoromichi ga warū gozaimashita.
Do you cough at all ?	Seki ga demasū ka.
Where do you feel it ?	Doko ga itande orimasū ka.
Is my illness dangerous ?	Abunai to o kangae nasaimasū ka.
There is nothing to be alarmed at.	Taishita koto wa gozaimasen.
You must take a little medicine.	Kusuri wo sukoshi o nomi.
Here is the prescription.	Yaku-hō-gaki wa kore de gozai-masū.
I will send you some medicine to take.	Nani-ka kusuri wo sashi-age-mashō.
When must I call again ? (<i>said by patient</i>).	Kondo, itsū mairimashō ka.
I will see you again to-morrow (<i>said by doctor</i>).	Myōnichi mata o-mimai-moshi-masū.
I feel a little better.	Shōshō yoku narimashita ; kokoromochi wa sukoshi yoku narimashita.

Writing, Letters and Post.

Please give me a sheet of paper.	Kami ichi-mai kudasai.
Please post this letter.	Kono tegami wo yūbin ni dashite kudasai.
Are there any letters for me ?	Watakūshi ni ateta tegami ga gozaimasū ka.
The mail has not arrived yet.	Yūbin wa mada hairanai.
Has a telegram come for me ?	Watakūshi ni ateta dēmpō ga kimashita ka.
What is your address ?	Anata no tokoro wa doko desū ka.
My name and address is —.	Watakūshi no seimei oyobi shukusho wa —.
Please give me his address.	Ano hito no tokoro-gaki wo kudasai.
Please write the address in Japanese.	Dōka, Nihon no moji de tokoro wo kaite kudasai.
To what address shall I send it ?	Doko ye o todoke-moshimashō ka.
Kindly forward my letters to —.	Watakūshi ni ateta tegami wa — ye sōtatsu sasete kudasai.
Please sign your name,	O namae wo o kaki nasai.

How much is the postage on this letter?	Kono tegami no yūbin-zei wa ikura kakarimasu ka.
I want to cash this money order, please.	Kono kawase-kin wo negaitō gozaimasu.
The name and address of the sender is —.	Sashi-dashi-nin no seimei, shukusho wa —.
Please dispatch this telegram.	Kono dempō wo dashite kudasai.

Miscellaneous.

Do you understand?	Wakarimasu ka.
I don't quite understand.	Yoku wakarimasen.
I understand quite well.	Yoku wakarimasu.
Indeed! or, Really!	Ika-sama!
Wait a moment.	Sukoshi mate.
Don't do that!	Sō shicha ikenai!
Do as you please.	Anata no ii yō ni nasai.
I will enquire about it.	Kiite mimashō.
Please give it to me.	Dōzo watakushi ni kudasai.
You are right.	Go mottomo de gozaimasu.
I am very pleased.	Taisō yorokobimasu.
I don't think so.	Sō ja nai to omou.
It does not matter.	Kamaimasen.
It is a nuisance; or, How annoying.	Komatta koto da.
I am sorry to trouble you but —.	Go mendō nagara —.
Oh, there's no difficulty about that; or, That's easy enough.	Zōsa ga nai.
I don't understand it at all.	Ikko (or sappari) wakarimasen.
Excuse me for having troubled you.	O jama itashimashita.
Don't trouble yourself about me (or it).	O kamai kudasaru na.
I am very busy just now.	Ima wa taihen ni isogashii.
I am too busy now.	Ima wa isogashii de ikimasen.
I beg to congratulate you (on any occasion).	O-medetō gozaimasu.
It is very interesting.	Yohodo omoshiroi de gozaimasu.
I am very tired.	Watakushi wa taisō kutabireta.
I am very sleepy.	Watakushi wa taisō nemuku natta.
Has anyone come during my absence?	Rusu-chū ni dare ka miemashita ka.
Has anything happened during my absence?	Rusu ni nani ka yō ga atta ka.
May I have the loan of this —, please?	Kono — wo haishaku suru wake ni wa mairimasen ka.

Shut (open) the door.

I have never seen it.

It is very good ; or, It will do
nicely ; or, It is delicious ; or,
It is splendid.

I am studying Japanese.

I can speak Japanese a little.

I am going to study Japanese.

Thanks for your assistance.

There is plenty of time.

I will be back in a short time.

What time is it ?

You had better wait.

I will wait for you.

Shall I wait ?

I cannot wait.

If anyone should enquire for me,
say I have gone to——

To wo shimete (akete) o-kure.

Mita koto ga gozaimasen.

Kekkō de gozaimasū.

Nihon-go wo manande orimasū.

Nihon-go wo sukoshi dekimasū.

Nihon-go wo manabu tsumori da.

O sewa sama.

Mada yohodo jikan ga arimasū.

Jiki ni kaerimasū.

Nanji desū ka.

Mateba yokarō.

O machi-mōshishō.

Machimashō ka.

Matte irarenai.

Dare ka tazunete kitara, — ye
itta to sō ie.

VOCABULARIES

OF

USEFUL AND NECESSARY WORDS USED IN EVERYDAY LIFE

ABBREVIATIONS—*trans.* = transitive ; *intrans.* = intransitive ;
subst. = substantive ; *adj.* = adjective.

I. JAPANESE-ENGLISH.

A

abunai, *unsafe, dangerous.*
abura, *oil, grease, fat.*
achi ; **achira**, *there.*
agaru, *to rise, to get up ; to clear*
(of the weather).
ageku ni, *finally, as a final*
result.
ago, *chin.*
ahiru, *duck.*
ai, *dark blue.*
aida, *interval, time, while, during.*
aida-gara, *connection, relation-*
ship.
ai-kawarazu, *as before, unaltered.*
aisatsu, *response, reply, acknow-*
ledgment.
aisatsu suru, *to reply, to acknow-*
ledge.
aisuru, *to love.*
aite, *antagonist (at a game) ;*
party (to a transaction) ; com-
panion.
aite iru, *to be open, to be un-*
occupied.
ajiwai, *taste, flavour.*

akagane, *copper.*
akai, *brown, red.*
akambō, *baby.*
akarui, *light (not dark).*
akeru, *to open (trans.).*
aki, *autumn.*
akinai, *business, commerce.*
akinau, *to do business.*
akindo, *dealer, merchant.*
akiraka (na), *clear, intelligible.*
akiraka (ni), *clearly.*
akke ni torareru, *to be amazed.*
aku, *to open (intrans.) ; to become*
empty.
amai, *sweet.*
amari, *too much, too ; (with a*
negative), not very.
amaru, *to remain over, to exceed.*
ambai, *way, manner.*
ame, *rain.*
ame ga furu, *to rain.*
an, *bill, draft, opinion.*
ana, *hole, cavern, tunnel.*
anadoru, *to abuse, to jeer.*
ane, *elder sister.*
ani, *elder brother.*
anjiru, *to be anxious.*

anna, *that kind of, like that.*
ano, *that (adj.).*
ano hito, *he, she.*
anshin suru, *to be free from anxiety.*
anzen ni, *safely.*
anzu, *apricot.*
aoi, *green, blue.*
aoru, *to slam (intrans.); (of a door).*
arai, *rough, sharp, severe.*
arappoi, *harsh, strict.*
arare, *hail (from sky).*
arasoi, *a dispute.*
arasou, *to dispute.*
aratamaru, *to be rectified, to be re-adjusted.*
aratameru, *to re-adjust, to rectify.*
arau, *to wash.*
arawareru, *to appear, to show oneself.*
arawasu, *to show, to disclose.*
are, *that (subst.).*
are hodo, *as much as that, that much.*
are kara, *after that.*
arigatai, *thankful.*
arisama, *condition, state.*
arisō mo nai, *unlikely.*
aru, *to be.*
aruji, *host, head of house.*
aruku, *to walk.*
asa, *morning.*
asa-han, *breakfast.*
asai, *shallow.*
asatte, *the day after to-morrow.*
ase, *perspiration.*
ase ga deru, *to perspire.*
ashi, *leg, foot.*
ashiki, *wicked.*
ashi no yubi, *the toes.*
ashita, *to-morrow.*
ashita no asa, *to-morrow morning.*
asobi, *a game.*
asubu; **asobu**, *to play, to amuse oneself.*
asūko, *there.*
asūko kara, *thence.*
asūko ye, *thither.*
asūkoera, *thereabouts, in that place.*

aterau, *to grant, to give.*
atai, *cost, price, value.*
atama, *head (of body).*
atarashii, *new, fresh.*
atari, *neighbourhood.*
atarimae, *generally, ordinarily.*
atarimae no, *proper, usual, convenient.*
ataru, *to hit the mark.*
atatakai, *warm.*
atatameru, *to warm.*
ate, *trust, reliance.*
ate ni naru, *to be reliable.*
ate ni suru, *to rely on.*
ate-hameru, *to assign, to allot.*
ato, *effects, traces.*
ato de, *afterwards.*
ato no tsūki, *last month.*
ato saki, *circumstances, context.*
atsui, *thick (of solids); hot.*
atsūkau, *to undertake, to manage.*
atsusa, *heat, thickness.*
atsumaru, *to collect together (intrans.).*
atsumeru, *to collect (trans.).*
atsuraeru, *to order (e.g., at a shop).*
au, *to suit, to agree, to meet;*
hidoi me ni au, *to be treated cruelly;*
hidoi me ni awaseru, *to treat cruelly.*
awaseru, *to add, to join.*
awatadashii, *flurried, excited.*
awateru, *to be excited, to be flurried.*
ayamachi, *mistake, error.*
ayamatsu, *to make a mistake.*

B

ba, *a place (only in compounds, as furo-ba, a bath-place).*
babā, *old woman.*
bai, *double.*
baishū, *something purchased, a purchase.*
baishū suru, *to purchase.*
baka, *fool, dolt.*
bakarashii, *absurd, foolish.*

baka ni suru, to make a fool of anybody.

bakari, about, only, somewhere near.

bam-meshi, late dinner, supper.

ban, evening, night.

banchi, house-number (in a street).

bane, springs (of a vehicle).

banzuke, programme.

bari, insulting language, abuse.

bari suru, to revile, to abuse.

basha, carriage (vehicle).

bassuru, to punish.

bata, butter.

bemmei, explanation, demonstration.

bemmei suru, to demonstrate clearly.

benjiru, to discuss, to talk over.

benkō, eloquence.

benkō no yoi, eloquent.

benkyō, industry, diligence.

benri, convenience.

benri na; **benri no yoi**, convenient.

benri no warui, inconvenient.

betsu, a difference.

betsu ni, differently, specially.

betsu no, different, other, separate.

betsudan (no), special.

bettō, groom, horseman.

biiru, beer.

bikko, lame.

bimbō, want, poverty.

bimbō na, poor, indigent.

bin, bottle.

birōdo, velvet.

bō, stick, cudgel.

bōeki, commerce, trade.

bon, tray, salver.

bon-yari shita, dull, stupid, dazed.

boro, rags.

bōshi, hat.

botan, button.

botan-hame, button-hook.

botan no ana, button-hole.

botan wo kakeru, to button.

botchan, a little boy, urchin.

bōyeki, trade.

brikki, tin.

buchōhō, awkwardness; clumsiness.

buchōhō na, awkward.

buddō-shu, wine.

buji, safe, without danger.

buji ni, safely.

bukiyō na, awkward, clumsy.

bukku, book (European).

bumpai suru, to distribute.

bun, a part.

burra-burra, loiteringly.

burei, rudeness, impertinence.

burei na, rude, impertinent.

bushō (na), indolent, idle, lazy, slovenly.

buta, pig.

butsu, to strike, to thrash.

buchi-taosu, to knock down, to prostrate.

buttsukeru, to bump.

byō, tack (nail).

byōin, hospital.

byōki (na), sick, ill.

byōnin, invalid, sick person.

C

cha, tea.

cha-iro, brown.

cha-nomi-jawan, tea-cup.

cha wo ireru, to brew tea.

chakūsuru, to arrive.

cha-saji, teaspoon.

chanto, quietly.

chanto shita, quiet.

chawan, bowl, teacup.

chi, blood.

chi ga deru, to bleed (intrans).

chichi, father; milk.

chigai, a difference, an error.

chigatta, unlike.

chigau, to differ, to be in error.

chiisai, small.

chikagoro, lately, recently.

chikai, near.

chikai uchi, soon.

chikara, strength, force.

chikara wo tsukusu, to strive earnestly, to do to the best of one's ability.
chikazuki, an intimate friend, friendship.
chikuba no tomo, a friend from youth upwards.
chikuten suru, to run away.
chirasu, to scatter.
chiri, dust.
chiru, to drop (as leaves from a tree).
chitto, a small amount, a trifle.
chiōjiki, lunch.
chizu, map.
chō, butterfly; a measure of distance (about 120 Eng. yards).
chōai, love, affection.
chōai suru, to love.
chōbatsu, punishment.
chōbatsu suru, to punish.
chōchin, lantern.
chōdō, just, exactly.
chōhō, convenience, usefulness.
chōhō na, convenient, useful.
choi-choi (to), little by little.
choito; choto; chotto, a small amount, a trifle.
choito shita, trifling, slight.
chokki, waistcoat.
chō-tsugai, a hinge.
chōzu, water (for washing the hands).
chōzu-darai, wash-hand bowl.
chūi, care, attention.
chūi suru, to pay attention, to heed.
chūmon, order (at a shop, etc.).
chūshin, middle, centre.
chūtō, middling, second-hand.

D

dai, table (furniture).
daibu, a large portion, a good deal.
daichi, the ground.
dai-dokoro, kitchen.

daiji, importance.
daiji na, important.
daiji ni suru, to take great care of.
daijōbu, safe.
daiku, carpenter.
dajaku (na), lazy.
damaru, to be silent.
damasu, to cheat.
dan, a pace, a step.
dan-dan, gradually.
dangi, advice; a speech.
danjiru, to consult.
danki, heat, warmth.
dare? who?
dare demo, anybody.
dasu, to take out, to put aside.
de-au, to meet with, to meet with out-of-doors.
de-guchi, way out, exit.
de-iri, entrance to a house.
de-kakeru, to set out, to start off.
deki, workmanship, produce.
dekinai, impossible.
dekiru, to take place, to eventuate, to come out.
deki-agaru, to be completed, to be ready.
dempō, telegram.
denshin-kyoku, telegraph-office.
denwa, telephone.
deru, to go out, to issue forth.
de-shabaru, to project, to stick out.
do? how?
dobin, teapot.
dōbutsu-gaku, zoology.
dō de mo, anyhow.
dō ita? what kind of?
dōbutsu, an animal.
dochi? dochira? where?
dōgu, a utensil; furniture; a second-hand shop; dealer in second-hand goods.
doko? where?
doko demo, anywhere.
doko kara? whence?
doko made? how far?
dokoera? whereabouts?
doku, poison.
doku ni naru, to be unwholesome.
dokushin (-mono), a bachelor.
donata? who?

donna ? *what kind of ?*
dono *which ?*
dono kurai ? *how much ?*
dore ? *which ? (subst.).*
dore-dake ? *how much ? what amount ?*
dōri, *reason.*
doro-darake, *covered with mud.*
doro-michi, *a muddy road.*
dote, *embankment, bank, declivity.*
doyōbi, *Saturday.*

E

e, *picture ; handle of a tool.*
eda, *branch (of tree, road, etc.).*
egaku, *to paint (as an artist).*
ekaki, *painter.*
eki-fu, *railway-porter.*
empitsū, *pencil.*
empō, *far distant, a great way off.*
empō na, *distant, afar off.*
endō mame, *peas.*
enshō, *gunpowder.*
ensoku, *picnic, excursion.*
enzetsu, *lecture, speech.*
enzetsu suru, *to lecture, to make a speech.*
erabu, *to choose, to select.*
erai, *wonderful.*
eri, *collar.*
eru, *to get ; to select, to pick out.*
eshaku, *apology, bow.*
eshaku wo suru, *to bow, to apologise.*

F

fu-annai, *ignorant of, not conversant with.*
fuben, *inconvenience.*
fuben na, *inconvenient.*
fū-bun, *report, rumour.*
fuchi, *edge, border.*
fudan no, *common, usual.*
fude, *pen.*
fueru, *to increase (intrans).*

fuhai, *putrefaction.*
fuhai suru, *to putrefy.*
fui to, *accidentally.*
fuijyū, *discomfort, inconvenience.*
fuijyū na, *inconvenient.*
fūkai, *deep.*
fu-kōhei, *unjust.*
fūku, *to blow (as the wind, etc.), to wipe.*
fūkumu, *to include, to contain.*
fūkurasu, *to cause to swell up, to inflate.*
fūkuro, *a bag.*
fukwai, *illness.*
fumu, *to tread, to tread on.*
fumi-hazusu, *to stumble.*
fumi-shimeru, *to tread firmly.*
fune, *ship, boat.*
funinjō, *cruelty, unkindness, severity.*
fururu, *to touch.*
furi, *a fall (of snow, etc.).*
furo, *bath.*
furo-ba, *bath-room.*
furu, *to fall (only of rain, snow, etc.).*
furi-dasu, *to begin to rain, etc.*
furueru, *to tremble, to quiver.*
furui, *old (of things only).*
furukusai, *stale.*
furuu, *to shake.*
fūseru, *to lie, to go to bed.*
fūsetsu, *report, rumour.*
fū-shi-awase na, *miserable, unhappy.*
fūshigi, *a marvellous thing, a miraculous circumstance.*
fūshigi na, *marvellous, curious.*
fūshin, *doubt.*
fūshin ni omou, *to doubt, to consider suspicious.*
fū-shinsetsu (na), *harsh, unkind.*
fūshochi, *objection, dissent.*
fūshochi, wo iu, *to object.*
fūsuru, *to submit (trans.), to deliver up.*
fūta, *a lid.*
fūtatsu, *two.*
fūto, *accidentally, suddenly.*
fūton, *bed-cover.*
fūtoru, *to become fat.*

fütotta, *fat, stout.*
fütsu (no), *general, ordinary, usual.*
futsugō, *inconvenience.*
futsugō na, *inconvenient.*
fuyasu, *to increase (trans.).*
fuyu, *winter.*
fuzai, *absent, not at home.*

G

gachō, *goose (tame).*
ga deru, *to cough.*
gaitan, *groaning, lamentation.*
gakkō, *school, college.*
gaku, *science, learning.*
gakumon, *study, learning.*
gakumon suru, *to study.*
gakūtai, *band (of music).*
gaman, *patience.*
gaman suru, *to be patient.*
gan, *wild goose.*
gaten, *acquiescence, comprehension.*
gaten no ikanu, *incomprehensible.*
gaten suru, *to acquiesce, to comprehend.*
gehin (na), *vulgar, ill-bred.*
gejo, *maid-servant.*
gekkyū, *salary, wages.*
genan, *man-servant.*
genkin, *ready-money, cash.*
genkotsu, *the knuckles.*
genkwa(n), *entrance to a house, porch.*
genzai, *the present moment, now.*
gesubatta, *low, vulgar.*
getsuyōbi, *Monday.*
gimon, *question.*
gimu, *duty, obligation.*
gin, *silver.*
ginen, *doubt, suspicion.*
ginkō, *bank (establishment).*
ginko-sha, *banker.*
giyaman, *glass (the substance).*
go, *five; after; sono go, since that time.*
gogo, *afternoon.*
go-gwatsu, *May, (the month).*
gohan, *rice; food.*

goke, *widow.*
goku, *very, extremely.*
gomakasu, *to deceive.*
gomi, *dust (on furniture, etc.).*
gotaki, *like, such as.*
gozen, *forenoon; boiled rice; a meal.*
gu, *dull, stupid.*
gujin, *ignoramus, dull person.*
gurai, *somewhere near (approximately).*
gururi, *around.*
gutto, *suddenly, tightly.*
gwaiken, *appearance.*
gwaikoku, *abroad, foreign countries.*
gwaikoku-jin, *a foreigner.*
gwaikoku no, *foreign.*
gyosha, *driver (of a vehicle).*
gyū (-niku), *beef.*

H

ha, *tooth; leaf (of tree).*
haba, *width.*
haba no hiroi, *wide.*
habakaru, *to fear; to be ashamed.*
habikoru, *to spread out (intrans.).*
ha-burashi, *toothbrush.*
hachi, *bee, wasp; a pot; eight.*
hachi-gwatsu, *August (the month).*
hachi-jū, *eighty.*
hadaka (na), *naked.*
haeru, *to grow (intrans.).*
hagaki, *post-card.*
hagane, *steel.*
haha, *mother.*
hai, *fly (insect); ashes.*
hairi-kūchi, *entrance, way in.*
hairu, *to enter, to go in.*
ha-isha, *dentist.*
haishaku suru, *to borrow.*
haitatsu-nin, *postman.*
hajimari; **hajime**, *the beginning, commencement.*
hajimaru, *to begin (intrans.).*
hajimeru, *to begin (trans.).*
haji wo kaku, *to be ashamed.*

- hakarazu**, *unintentionally*.
hakaru, *to weigh*.
hakkiri (to), *clearly*.
hako, *box*.
hakobu, *to convey, to transport*.
haku, *to sweep*.
hamabe, *shore, beach*.
hambun, *half*.
han, *a meal; rice*.
hana, *a flower, blossom; the nose*.
hana-fûki, *handkerchief*.
hanahada, *very*.
hanahadashii, *excessive, extreme*.
hanashi, *tale, story*.
hanasu, *to tell, to speak*.
hana-tate, *flower-vase*.
hane, *wing, feather*.
hankô suru, *to print*.
hara ga heru, *to be hungry*.
hara wo tateru, *to become angry*.
hari, *needle, pin*.
haru, *to stick (trans)*.
haruka, *afar*.
hasami, *scissors*.
hashi, *chopsticks, bridge*.
hashigo, *ladder*.
hashira, *post, pillar*.
hashigo-dan, *staircase*.
hashiru, *to run*.
hatake, *vegetable-garden*.
hataraki, *work*.
hataraku, *to work*.
hateru, *to finish, to conclude (trans)*.
hato, *pigeon*.
hau, *to creep*.
hayai, *quick; early*.
hayari, *fashion*.
hayari no, *fashionable*.
haya-tsûkegi, *lucifer-match*.
hazukashii, *bashful*.
hazukashisa, *bashfulness*.
he-datari, *distance*.
hei, *fence, hedge*.
heizei (no), *usual, ordinary*.
hen, *a change; neighbourhood*.
hen na, *queer, curious*.
henji, *an answer*.
henji suru, *to answer*.
henkwa, *a change*.
hentô, *an answer*.
hento suru, *to answer*.
herasu, *to diminish (trans)*.
heru, *to diminish (intrans); to pass through*.
heya, *a room, a chamber*.
hi, *the sun; fire; a day*.
hibashi, *fire-tongs*.
hibi ni, *daily*.
hidoi, *cruel, unkind*.
hidoi me ni au, *to receive cruel treatment*.
hidoi me ni awaseru, *to treat cruelly*.
hidarui, *hungry*.
hieru, *to be cold*.
higasa, *parasol*.
higashi, *east*.
hiji, *elbow*.
hijô (na), *extraordinary, unusual*.
hikaru, *to glitter, to shine*.
hiki-dashi, *a drawer*.
hikkuri-kaesu, *to upset*.
hiku, *to draw, to pull*.
hikui, *low (not high)*.
himo, *bootlace*.
himo-ji, *hungry*.
hineru, *to twist (intrans)*.
hinkô, *conduct, behaviour*.
hinkô no ii, *well-behaved, moral*.
hinshitsu, *quality*.
hirattai, *flat*.
hiroi, *broad*.
hiromaru, *to spread (intrans)*.
hiromeru, *to spread (trans)*.
hirou, *to find; to pick up*.
hiru, *to dry (intrans); day-time; noon*.
hiru (-gozen), *luncheon, mid-day meal*.
hiru-sugi, *the afternoon*.
hisashii, *long (of time)*.
hisuru, *to compare*.
hitai, *forehead, brow*.
hito, *person, human being*.
hito-tarashi, *drop (of water, etc)*.
hitori, *alone*.
hitotsu oki, *alternate, every other one*.
hitsuji-no-niku, *mutton*.
hitsuyo (na), *indispensable, necessary*.

hiya, cold.
hiyori, the weather.
hiza, the knees.
hō, the cheeks.
hōbō, in every direction; everywhere.
hōchō, a knife.
hoeru, to bark.
hōgo suru, to protect.
hoka, besides, except.
home, praise.
homeru, to praise.
hon, a book.
hontō, truth.
hontō no, true, real.
hon-ya, bookseller, bookshop.
horeru, to be in love.
horu, to excavate, to dig; to carve.
hōru, to throw.
hoshi, star.
hosoi, narrow.
hoso-nagai, slender.
hossuru, to wish.
hosu, to dry (trans.).
hotondo, almost; (with a negative), hardly.
hōyū, friend.
hōzu, limit, boundary, end.
hyakūshō, farmer, peasant.
hyō, bale, package.
hyōban, rumour, report.
hyorotsūku, to stagger.

I

ichi-ban, number one, first.
ichi-gai, altogether.
ichigo, strawberry.
ichijiku, fig.
ichi-ō, once, once for all.
ie, house.
ie no uchi, indoors.
iedomo, though, even.
igo, henceforth.
ii-kakeru, to address (in speaking).
ijiru, to tease, to interfere.
ikaga? how?
ikahodo? how much?
ikan? or **ikani**? why?

ika na koto? what? what kind of?
iki-gake, while on the road to, whilst going.
ikioi, strength, force.
ikiru, to live.
iku? how many?
ikutsu? how many?
iku, to go.
ikura? how much?
ima, now, at present.
ima-imashii, disagreeable.
ima no itatte, by now, by this time.
imashimeru, to warn, to reprove.
imo, potato.
inabakari, lightning.
inaka, the country (as opposed to town).
inochi, life.
inori, prayer.
inori wo suru, to pray.
inu, dog.
ippai ni suru, to fill.
irai, since, after; henceforth.
ireru, to insert, to put in.
iriyō (na), requisite, needed.
iri-kunda, intricate, complicated.
iro, colour.
iro-iro (no), all sorts.
iru, to enter; to be; to shoot.
irui, clothing, dress.
isha, doctor, physician.
ishi, a stone.
isogashii, busy, occupied.
isogu, to make haste, to hurry.
issakujitsu, the day before yesterday.
issho ni, together.
isu, chair, seat.
itai, painful, smarting.
itameru, to hurt (trans.).
itami, pain.
itamu, to pain (intrans.).
itatte, very.
ito, string, thread.
itou, to shun, to avoid.
itsu, when?
itsuwari, a lie, a fabrication.
iu, to say.
iwa, rock, stone.

iyagaru, to dislike.
iyō-iyō, more and more.
izumi, fountain, spring.

J

ji, ground, earth.
jibun, self.
jihaku suru, to confess, to own.
jiki (ni), immediately.
jin, human being, person.
jinryoku suru, to do one's best, to endeavour
jisatsu, suicide.
jisatsu suru, to commit suicide.
jishin, self.
jisuru, to refuse.
jitsu, truth.
jitsu no, true.
jiyū, freedom, liberty.
jiyū na, free.
jōbu (na), firm, sturdy, solid, strong.
jochū, chambermaid.
jōdan, joke.
jōdan wo iu, to joke.
jōki steam.
jōkisha, a railway.
jūbun, ample, plenty, quite.
jū-go, fifteen.
jū-gwatsu, October.
jū-hachi, eighteen.
jū-ichi-gwatsu, November.
jū-jū, repeatedly, over and over again.
jumoku, tree.
jū-ni-gwatsu, December.
junjo, turn, order, sequence.
junsa, policeman.
jurai, till now, hitherto.

K

kabe, mud wall.
kabu, turnip.
kado, gate; corner.
kaeru, frog.

kaeru, to return (intrans.); to change (trans.)
kaesu, to send back, to give back, to return (trans.)
kaesu-gaesu, over and over again.
kagami, looking-glass.
kage, shadow, reflection.
kagi, key.
kai, shell.
kaiken, beach, shore.
kakaru, to hang (intrans.).
kakato, the heel.
take-ai, to arrange about, to discuss, to bargain.
kakeru, to run; to hang (trans.); to put.
kaki, oyster.
kaki-tsūke, note, memorandum.
kaku, to write, to scratch.
kakureru, to hide (intrans.).
kakūshi, pocket.
kami, the hair (on head); paper.
kami, above, upper.
kaminari, thunder.
ka mo shiran, perhaps.
kamu, to bite.
kanarazu, certainly, positively.
kane, bell.
kane, money; metal.
kane-ire, a purse.
kangaeru, to think over, to consider.
kani, crab.
kanjiru, to feel.
kanjō, account, bill.
kannin, patience.
kannin suru, to be patient.
kanshaku-mochi, quick-tempered.
kanshin, amazement; admiration.
kanshin suru, to be amazed at; to admire.
kantei, criticism.
kao, the face.
kara (na), empty.
karada, the body (of a living creature).
karakane, bronze.
karashi, mustard.
kariru, to hire; to borrow.
kasa, quantity, amount.
kasante, again, several times.

- kashi** (wa), *oak-tree*.
kasu, *to let (a house, etc.); to lend*.
kata, *shoulder*.
kataohi, *shape, configuration*.
katsu, *to vanquish, to win*.
kau, *to buy*.
kawa, *skin, rind, peel, bark, leather*.
kawaru, *to change (intians.)*.
kaze, *the wind*.
kozeru, *to count*.
keisatsûsho, *police-station*.
keisatsûkwan, *police-officer*.
kekko (na), *splendid*.
kemuri, *smoke*.
kenkwa, *a quarrel*.
kenkwa suru, *to quarrel*.
keredo (mo), *though, but*.
kesa, *this morning*.
kesshite, *certainly, positively;*
(with a negative), never.
ki, *a tree; wood (the substance)*.
kibun ga warui, *to feel ill*.
ki-iroi, *yellow*.
kikaseru, *to inform*.
kiku, *to hear; to listen*.
kin, *gold, money*.
kinchaku, *purse*.
kinjiru, *to forbid*.
kinki, *joy, pleasure*.
kinô, *yesterday*.
kinu, *silk*.
kin-yobi, *Friday*.
ki-ô (no), *former, past*.
kippu, *ticket*.
kirau, *to dislike*.
kirei (na), *neat, clean, pretty*.
kiru, *to cut; to kill; to wear*.
kita, *north*.
kitai (na), *strange, queer*.
kitanai, *dirty*.
kitto, *without fail, positively*.
ki-yô (na), *handy, skilful, clever*.
kô, *thus, in this way, like this*.
kô iu, *such as this, this kind of*.
kobosu, *to spill*.
kochi, *here*.
kôdai, *huge, immense*.
koe, *the voice*.
koe wo kakeru, *to cry out*.
kogoto wo iu, *to scold*.
kôhei (na), *just, fair*.
kojiki, *a beggar*.
koko, *here*.
kokoera, *hereabouts*.
kôman, *pride, conceit*.
kôman na, *conceited, proud*.
komban, *to-night*.
konaida, *a short time ago, lately*.
konna, *this kind of, such as this*.
konnichì, *to-day*.
kono, *this (adj.)*.
konomu, *to like*.
koraeru, *to bear, to endure*.
kore, *this (subst.)*.
kore kara, *henceforth*.
kore made, *hitherto, up till now*.
korosu, *to kill*.
koshiraeru, *to prepare*.
kosuru, *to rub*.
kotae, *a reply*.
kotaeru, *to reply*.
kotogotoku, *all, completely*.
kotoshi, *this year*.
kotowari, *an excuse, a refusal*.
kotowaru, *to refuse, to make an excuse*.
kowagaru, *to be frightened*.
kowai, *frightened*.
kowareru, *to break (intrans.)*.
kowasu, *to break (intrans.)*.
ko-yôji, *toothpick*.
kubi, *the neck, the head*.
kûchi, *the mouth, an opening*.
kûchi-bue wo fuku, *to whistle*.
kuchibiru, *the lips*.
kuchi-nuki, *corkscrew*.
kudakeru, *to break to pieces*.
kudaru, *to descend*.
kugi, *a nail (to fasten with)*.
ku-gwatsu, *September*.
kûki, *air, atmosphere*.
kuntô, *instruction*.
kuntô suru, *to instruct*.
kurai, *dark*.
kurasa, *darkness*.
kureru, *to give*.
kurô, *trouble, pains*.
kuroi, *black*.
kuru, *to come*.
kûsuri, *medicine*.
kûtabireru, *to get tired*.

kūtabirete iru, to be tired.
kutsu, boot, shoe.
kutsu-ya, bootmaker, bootmaker's shop.
kuu, to eat.
kwairaku, joy, pleasure.
kwaiwa, talk, conversation.
kwayōbi, Tuesday.
kyaku, guest, customer.
kyō, to-day.
kyonen, last year.
kyū (na), sudden.
kyūji, waiter.
kyūkin, wages, salary.
kyūto, last year.

M

ma, quite.
mabushii, dazzling.
machi, a street.
machi-naka, the whole street or town.
machigai, an error, mistake.
machigai naku, without fail.
machigau, to commit an error, to err.
mada, still; (with a negative), not yet.
mado, window.
mado-kake, window-curtain.
mae, in advance, in front, before.
mae kara, beforehand.
magaru, to bend (intrans.).
mageru, to bend (trans.).
mai, each (as in mai-ichi, each day).
majiwaru, to mix with, to associate.
makeru, to lower in price; to yield, to be beaten (in a battle or in a game).
maki, fire-wood.
makoto, truth.
makoto ni, really, truly.
makoto no, true.
makura, pillow.
mamoru, to watch, to keep guard.
mane, imitation.

mane wo suru, to imitate.
maneku, to invite.
manzoku, contentment, satisfaction.
manzoku suru, to be satisfied.
mari, ball (for playing with, etc.).
maru de, quite.
marui, round.
masaka (with a negative), hardly, surely not.
massugu (na), straight.
masu, to increase (trans.).
mata, again; (with a negative), no more.
matsu, to wait.
mattaku, quite.
mawaru, to turn (intrans.).
mawasu, to turn (trans.).
mazeru, to mix (trans.).
meigen suru, to state with clearness.
meijiru, to order, to command.
meiwaku, trouble, perplexity.
meiwaku suru, to be perplexed, to be in trouble.
mekata, weight.
mekura, blind (adj.).
mendō, trouble.
mendō na, troublesome.
messō (na), extravagant.
mezurashii, marvellous, miraculous.
michi, road, way.
mieru, to be in sight, to appear.
migota (na), beautiful.
migurushii, ugly (to look at).
mijikai, short.
mimi, the ears.
mina, all.
minami, south.
miru, to look, to see.
mise, shop.
mise-saki, shop-window.
miseru, to show.
mizu, or **midzu**, water.
mo, still, yet, more; (with negative), no more.
mochiiru, to employ.
mochi-nushi, possessor, owner.
mochiron, certainly, of course.
mōke, gain, profit.

mokuyōbi, *Thursday*.
momen, *cotton*.
mommō (na), *ignorant*.
moppara, *principally*.
mōsu, *to say*.
motomeru, *to look for, to ask for*.
motsu, *to hold, to possess*.
motto, *still, more*.
mottomo, *very, quite*.
mudo (na), *useless*.
mugaku, *ignorance*.
mugaku (na), *ignorant*.
mune, *the chest*.
musūko, *son, boy*.
musūme, *daughter, girl*.
muzukashii, *hard, difficult*.
myōchō, *to-morrow morning*.
myō (na), *curious, marvellous*.
myōnichi, *to-morrow*.

N

nabe, *saucepan*.
nadakai, *renowned*.
nagai, *long*.
nagareru, *to flow*.
nagasa, *length*.
nageru, *to throw*.
naguru, *to thrash, to beat*.
naisho (no), *private, secret*.
naku, *to cry, to sing*.
naku naru, *to die*.
nan ? (*abbreviation of nani*) *what ?*
nan de mo, *anything*.
nani ? *what ?*
nani-hodo ? *what amount ?*
naoru, *to mend, to cure, to rectify ; to get well, to recover (intrans.)*.
narasu, *to ring (trans.)*.
narau, *to learn*.
naru, *to ring (intrans.) ; to be, to become, to ripen*.
nasu, *to do*.
natsu, *summer*.
naze ? *why ?*
nedan, *price, cost*.
negai, *desire, request*.
negau, *to beg, to request*.
nejiru, *to twist (trans.)*.
nema, *bedroom*.

nemui, *sleepy*.
neru, *to lie down, to go to bed*.
nichiyōbi, *Sunday*.
nigai, *better*.
nigiru, *to grasp*.
ni-gwatsu, *February*.
niku, *flesh, meat*.
nikū-sashi, *fork*.
niru, *to boil (food, not water)*.
niwa, *garden*.
nobasu, *to stretch (trans.) ; to put off*.
noboru, *to go up, to climb*.
nochi, *after, afterwards*.
nochi-hodo, *by and by*.
node, *throat, neck*.
node ga kawaku, *to be thirsty*.
nokorazu, *all, without exception*.
nomu, *to drink*.
noru, *to ride (on a horse, in conveyance, in a boat, etc.)*.
nuguu, *to wipe*.
nusumu, *to steal*.
nuu, *to sew*.

O

oba, *aunt*.
obi, *sash, belt*.
oboeru, *to remember, to learn, to feel*.
ochiru, *to fall*.
odayaka (na), *calm, tranquil*.
odoroku, *to be afraid, to be amazed*.
odoru, *to leap, to dance*.
oishii, *nice to the taste, tasty*.
oji, *uncle*.
okiru, *to rise, to get up*.
okkakeru, *to chase*.
okoru, *to become angry*.
oku, *to put*.
okuru, *to accompany, to send, to give*.
omoi, *thought, affection*.
omoi-dasu, *to recall to mind*.
omoi-kiru, *to make up one's mind*.
omoi-tatsu, *to resolve*.
omoi-yaru, *to sympathise*.

omoshiroi, *amusing, interesting.*
 omotai, *heavy.*
 omou, *to think.*
 onna, *woman.*
 oreru, *to break (trans.).*
 oriru, *to descend.*
 oshieru, *to teach, to instruct.*
 osoi, *late.*
 osoreru, *to fear.*
 osu, *to push.*
 oto, *a noise, a sound.*
 otoko, *a man.*
 otosu, *to let fall.*
 owaru, *to terminate (trans. and intrans.).*

P

pan, *bread.*
 penki, *paint.*
 pika-pika, *glitteringly, with a flash.*

R

raida (na), *lazy, idle.*
 ramune, *lemonade.*
 rasha, *woollen cloth.*
 ressha, *railway train.*
 rettasu, *lettuce.*
 rieki, *advantage, profit.*
 rikō (na), *intelligent, 'cute.*
 ringo, *apple.*
 rippa (na), *magnificent.*
 rippuku, *temper, anger.*
 rippuku suru, *to get angry.*
 rōka, *passage, corridor.*
 roku-gwatsu, *June.*
 ronjiru, *to discuss, to argue.*
 rōsoku, *candle.*
 rusu, *absent, absence.*
 ryokō, *journey.*
 ryokō suru, *to travel.*
 ryōri, *cooking.*
 ryōri-nin, *cook.*
 ryōri wo, *to cook.*
 ryōri-ya, *eating-house.*

S

sabishii, *dull, lonely.*
 sagasu, *to search for, to seek.*
 sageru, *to let down, to hang down (trans.).*
 saji, *spoon.*
 sakasama, *inverted, upside down.*
 saku, *to rend, to tear.*
 samasu, *to cool (trans.).*
 samatageru, *to prevent.*
 sameru, *to fade; to cool (intrans.).*
 samui, *cold.*
 san-gwatsu, *March (the month).*
 sappari, *quite; (with a negative), not at all.*
 sasayaku, *to whisper.*
 sasshiru, *to guess.*
 sassoku, *immediately.*
 satō, *sugar.*
 seiryoku, *strength.*
 seki, *a cough.*
 seki ga deru, *to cough.*
 sekitan, *coal.*
 semai, *narrow, small.*
 senaka, *the back (of body).*
 sentaku suru, *to wash (clothes).*
 sentaku-ya, *laundress.*
 setsumei, *an explanation.*
 setsumei suru, *to explain.*
 shabon, *soap.*
 shakkin, *a debt.*
 shashin, *photograph.*
 shashin-ya, *photographer.*
 shatsu, *shirt.*
 shiba, *turf, grass.*
 shibaru, *to tie.*
 shichi-gwatsu, *July.*
 shiga, *the teeth.*
 shigoku, *very, extremely.*
 shi-gwatsu, *April.*
 shiitake, *mushrooms.*
 shijū, *constantly.*
 shikaru, *to find fault with.*
 shikkari, *firm, tight.*
 shikkei, *rudeness, impertinence.*
 shikkei na, *rude, impertinent.*
 shimau, *to finish.*
 shimbun, *news.*
 shimbun-shi, *newspaper.*
 shimeppoi, *moist.*

shimeru, to fasten, to close.
shimpai, anxiety, trouble.
shimpai suru, to be troubled or anxious.
shimpo, progress.
shimpo suru, to progress.
shin (no), real, true.
shin ni, truly, really.
shinjiru, to believe.
shinki (na), new.
shinkō, belief.
shinkō suru, to believe.
shinri, truth.
shinsetsu, kindness.
shinsetsu na, kind (adj.).
shinuru, to die.
shiraberu, to enquire into, to examine.
shirase, an announcement, intimation.
shiraseru, to inform.
shiroyi, white.
shiru, to know.
shita, the bottom or under part of anything.
shita, the tongue.
shitaku, preparations, making ready.
shitaku wo suru, to prepare.
shitashii, friendly, intimate.
shitsurei, insolence, impertinence.
shitsurei na, insolent, impertinent.
shizuka (na), calm, quiet.
shōchi, consent, assent.
shōchi suru, to consent, to assent.
shō-gwatsu, January.
shoji suru, to possess.
shōjiki, honesty.
shōnin, dealer, merchant.
shosen, finally, at last.
shōshō, a little.
shui, meaning, purport.
shūsen, help, aid.
shūsen wo suru, to help, to aid.
shushi, intention, aim.
shuttatsu, setting-out, departure.
shuttatsu suru, to depart.
soba, alongside.
sochi, or **sochira**, there.
sōdan, consultation.

sōdan suru, to consult.
sōken (na), healthy, vigorous.
soko, there.
sokoera, thereabouts.
sokonau, to spoil, to fail.
sonaeru, to provide.
sonjiru, to spoil (trans. and intrans.).
sono, that (adj.).
sora, the sky.
sore, that (subst.).
soroeru, to arrange, to put in order.
sorou, to be arranged, to be in order.
soro-soro, leisurely, slowly.
soshiru, to blame, to revile.
sōtai (no), whole.
soto, the exterior, out of doors.
sōtō (na), convenient, proper.
sōzōshii, noisy.
suberu, to slide, to slip.
subete, altogether, all.
sude ni, already.
sue, end or tip of anything.
sugi, past, after.
sugiru, to exceed.
sugu (ni); **sugu (to)**, immediately.
suiryō, a conjecture.
suiryō suru, to conjecture.
suiryōbi, Wednesday.
sukkari, completely, wholly; (with neg.), not at all.
sūkoshi, a small amount, a bit.
sūku, to be empty.
sūkunai, few, scarce.
sumau, to dwell, to live.
sumasu, to finish (trans.).
sumu, to reside, to conclude.
suppai, sour.
suru, to rub, to make, to do.
surudo, sharp.
susumeru, to recommend, to offer, to urge.
susumu, to go forward, to progress.
suteishon, railway-station.
sūteru, to throw away.
suu, to suck.
suzu, tin (the metal).
suzume, sparrow.
suzushii, fresh, cool.

T

tabako, tobacco.
 taberu, to eat.
 tabemono, food, nourishment.
 tabi, journey.
 tabi-bito, traveller.
 tada, simply, merely, only.
 tadaima, presently, immediately.
 tadashii, exact, just.
 taira (na), flat, level.
 taisetsu, consequence, importance.
 taisetsu na, of consequence, of importance.
 taisō, greatly, very, much.
 taiyō, the sun.
 takai, dear, expensive, high.
 takara, treasure.
 takaru, to collect (intrans.).
 takusan, plenty, much, many.
 tamago, egg.
 tamotsu, to keep (trans.).
 tana, shelf.
 tanoshimi, satisfaction, pleasure.
 tansu, chest of drawers, cabinet.
 tara, cod-fish.
 tariru, to be sufficient, to be enough.
 taru, cask.
 tashika (na), positive, sure.
 tashika ni, positively, certainly.
 tasshiru, to attain to, to reach.
 tataku, to knock.
 tatami, mat.
 tatamu, to pile up.
 tateru, to set up, to build.
 tatoeru, to compare.
 tatsu, to rise, to get up, to start out.
 tazuneru, to enquire, to ask.
 te, hand, arm.
 te-arai, violent, rough.
 tebukuro, glove.
 teburu-kake, tablecloth.
 tegami, letter (correspondence).
 teinei (na), polite, courteous.
 tekito (na), suitable, fit, proper.
 tenki, weather.
 tenugui, towel.
 teppō, gun.
 teru, to shine.
 tetsu, iron (the metal).
 tetsubin, kettle.

tetsudō, railway.
 to, door.
 tobu, to jump, to fly.
 tōchaku, arrival.
 tōchaku suru, to arrive.
 todana, cupboard.
 todomaru, to stop, to stay.
 todomeru, to stop (trans.).
 toga, fault, blame.
 togameru, to find fault with, to blame.
 tōi, far, distant.
 tokei, clock, watch.
 tokeru, to melt (intrans.).
 toki, time.
 toki-ori, now and then, sometimes.
 tokkuri, bottle.
 toku, to explain, to unfasten.
 tomeru, to stop (trans.).
 tomodachi, companion, friend.
 toru, to take.
 tōru, to pass through, to pass by.
 tōtō, at last.
 tou, to ask.
 tsugi (no), the next.
 tsugu, to join (trans.); to follow.
 tsui (ni), at last.
 tsūkamaeru, to catch.
 tsūkasadoru, to control, to direct.
 tsukau, to employ, to use.
 tsukemono, pickles.
 tsūkeru, to fix, to affix.
 tsūku, to push, to shove.
 tsumari, at last, in the long run.
 tsumbō (no), deaf.
 tsunagu, to tie up, to fasten.
 tsutsumi (mono), parcel.
 tsutsumu, to wrap up.
 tsuyoi, strong.

U

uchi, the inside; a house; home;
 no uchi ni, inside, in; sono
 uchi, meanwhile, soon; o uchi
 de, at home.
 ude, the arm.
 ue, the top of anything; no ue ni,
 above, on, after.
 ugokasu, to move (trans.).

ugoku, to move (intrans.).
 ukagau, to visit, to listen to, to enquire, to ask.
 ukeru, to receive.
 ūmai, nice to the taste, tasty.
 un, luck.
 un no yoi, lucky.
 un no warui, unlucky.
 uru, to sell.
 uruwashii, splendid, magnificent.
 ushi, cow, bull, beef.
 ushinau, to lose.
 ushiro, the back of anything; no ushiro ni, at the back of, behind.
 uso, lie, falsehood.
 uso wo iu, to tell a lie.
 usu-gurai, dusk.
 usui, light, thin (in colour or consistence).
 utsu, to hit, to strike.
 utsusu, to remove (trans.).
 uwo, a fish.

W

wakai, young.
 wakari, understanding.
 wakari-nikui, difficult to understand.
 wakari no hayai, sharp, intelligent.
 wakaru, to understand.
 wakeri-yakui, easy to understand.
 wakeru, to divide, to share out.
 waku, to boil (intrans.).
 warai, laughter.
 warau, to laugh.
 warui, bad.
 wasureru, to forget.
 watakushi, I.
 waza, to (prep.).
 waza-waza, on purpose.

Y

yabuku, to rend, to tear.
 yabuku, to tear (intrans.).
 yachin, house-rent.
 yahari, also.
 yakedo, a burn, a scald.
 yakimochi, jealousy.

yaki-pan, toast (to eat).
 yaku, to toast, to bake, to roast, to burn.
 yakūsoku, promise, agreement.
 yakūsoku suru, to agree, to promise.
 yama, mountain, hill.
 yameru, to put an end to.
 yaru, to send, to give.
 yasui, easy, cheap.
 yasumu, to rest, to retire to bed.
 yatou, to engage, to hire.
 yatte shimau, to give away.
 yobi-dasu, to summon.
 yobi-kaesu, to call back.
 yobu, to call.
 yohodo, plenty, a lot, very.
 yoi, good.
 yō-i (na), easy.
 yōki, weather.
 yoku, well, often.
 yomu, to read.
 yorokobi, pleasure, joy.
 yoroshii, good.
 yoso, elsewhere.
 yowai, weak, feeble.
 yūbe, yesterday evening.
 yubi, finger, toe.
 yūbin-kyoku, post-office.
 yue ni, therefore.
 yuge, steam.
 yuki, snow.
 yukkuri, slowly, leisurely.
 yureru, to shake (intrans.), to quiver.
 yurui, loose.
 yurusu, to grant, to allow.

Z

zashiki, a room.
 zenryō (na), virtuous, upright.
 zoku, commonplace, vulgarity.
 zoku na, vulgar, low.
 zonjiru, to know.
 zonji-yori, opinion.
 zuibun, very, pretty (adv.); a good deal.
 zutsū, headache.
 zutsū ga suru, to have a headache.

II. ENGLISH-JAPANESE.

A

abate (cheapen), *makeru*.

able, to be, *dekiru*.

about (around), *no mawari ni* ;
(approximately) *gurai* ; (here
and there), *achi-kochi*.

above (on the top); *ue, no ue ni*.

absence, *rusu*.

absent, *rusu, orimasen*.

absent, to be, *rusu da, inai*.

abundance, *takusan, dossari*.

accept, to *ukeru* ; (to accede to),
shōchi suru.

accident, *fui no koto, ihen* ;
(calamity) *sainan* ; (hurt), *kega*.

accidentally, *futo* ; *fui to, sosō de*.

according to, *ni yotte*.

account (narrative), *hanashi* ;
(bill), *kanjō*.

ache, to, *itamu*.

acknowledge (to receive), *uketoru* ;
(to admit), *shochi suru* ; (to
confess), *hakujō suru*.

acquire (to obtain), *eru* ; (to
gain), *mokeru* ; (to purchase),
motomeru.

across, *yoko ni, no mukō ni*.

act (deed), *sho-i, shiwaza*.

act, to, *suru, nasu* ; (on the stage),
yaku wo suru.

add, to, *yoseru, kuwaeru, awa-
seru*.

address, *tokoro* ; (written) *tokoro-
gaki* ; (on a letter), *uwa-gaki*.

admire, to, *kanshin suru*.

admit, to (grant entrance), *ireru
nyujō-saseru*.

advance to (go forward), *susumu,
shimpo suru*.

advantage, *toku, ri-eki*.

advertisement, *kōkoku*.

advertise, to, *kōkoku suru*

afraid, *osoreru, kowagaru*.

after (later on), *ato nochi* ;
(behind), *ushiro, ura*.

afternoon, *hiru-sugi*.

afterwards, *nōchi ni*.

ago, *mae, izen* ; (long-), *mukashi* ;
(a short time-), *senkoku*.

air, *kūki, kaze*.

alive, to be, *ikite suru*.

all, *nokorazu, mina*.

allow, to, *yurusu*.

almost, *hotondo*.

alone, *hitori*.

already, *sude ni mohaya*.

also, *mo, yahari*.

always, *itsudemo, tsune ni*.

among, *no uchi ni*.

amount, *taka*.

amusing, *omoshiroi*.

animal, *kedamono, dōbutsu*.

another (different one), *hoka no,
betsu no*.

answer, *henji, hentō*.

answer, to, *henji suru, hentō suru*.

any, *demo*.

anybody, *dare demo*.

anyhow, *dō demo*.

anything, *nan demo*.

anytime, *itsudemo*.

anywhere, *doko demo*.

appear, to, *mieru* ; (become
visible), *arawareru*.

appearance, *gwaiken, mie, mi-
kake* ; (shape), *katachi* ; *sugata*.

appetite, *shok-ki*.

apple, *ringo*.

apply, to (ask), *tanomu, negau*.

apricot, *anzu*.
April, *shi-gwatsu*.
arm, *te, ude*; (weapon) *buki*.
around, *no mawari ni*.
arrive, to, *tôchaku suru, tsuku*.
army, *rikugun*.
article, *shinamono*.
artisan, *shokeinin*.
as (like), *tôri, yô ni*.
ashamed, to be, *haji wo kaku*.
ashes, *hai*.
ask, to (enquire), *kiku, tazuneru*.
assist, to, *tetsudau*.
assistance, *shûsen*.
astonish, to, *odorokasu*.
at, ni, de; (at first), *hajimete*,
hajime wa; (at last), *yôyaku*; (at least), *semete*; (at all), *ikkô*,
sappari.
attend, to, *ki wo tsûkeru*.
auction, *seri-uri*.
August, *hachi-gwatsu*.
aunt, *oba*.
autumn, *aki, shiû*.
awkward (clumsy), *bukiyô na*.

B

baby, *akambo*.
back (of body), *senaka*; (behind something), *ushiro*.
back, to go, *kaeru, modoru*.
bad, *warui*.
bag, *fûkuro*; (hand-), *te-kaban*.
bake, to, *yaku*.
baker, *pan-ya*.
ball (sphere), *tama, mari*; (dancing), *odori, butô*.
bamboo, *take*.
band (music), *gakûtai*.
bank (for money, etc.), *ginkô*.
banker, *ginkô-sha*.
bank-note, *ginkô-shihei*.
barber, *toko-ya, kami-yui*.
bargain, to, *negiru*.
bark, to, *hoeru, naku*.
bark (of tree), *kawa*.
barometer, *sei-u-kei*.
barrel (cask), *taru*; (of gun),
teppô no tsutsu.

basin, *domburi*; (wash-), *tarai*.
basket, *kago, zaru*.
bath, *yu, furo*.
bath-room, *furo-ba*.
beach (shore), *hamabe, umibe*.
bear, to, *koraeru*.
beans, *mame*.
beat, to, *butsu, utsu*.
beautiful, *utsukushii, kirei na*.
because, *kara, yûze*.
become, to, *narû*.
bed (Japanese), *toko, nedoko*; (foreign), *ndai*.
bed-clothes, *yagu, fûton*.
bed-room, *nema, nebeya*.
beef, *ushi-no-niku, gyû-niku*.
before (in place), *saki*; (in time),
mae, izen.
beggar, *kojiki*.
begin, to, *hajimeru* (trans.)
hajimaru (intrans.).
behind, *ura, ushiro ni*.
believe, to, *omou, shinjiru*.
bell, *kane*.
below, *shita*.
belt, *obi*.
bend, to, *mageru* (trans.);
magaru (intrans.).
beneath, *no shita ni*.
berry, *ichigo*.
besides, *hoka ni, sono ue, betsu ni*.
between, *no aida ni*.
beyond, *no saki ni, no mukô ni*.
big, *okii, oki na*; (bigger), *motto okii*; (biggest), *ichiban okii no*.
bill (account), *kanjô*; (of Exchange), *kawase-tegata*; (of fare), *kondate*.
bird, *tori*.
bit (little), *kire, kake sūkoshi*.
bite, to, *kamu*; (as a dog), *kui-tsûkeru*.
bitter, *nigai*.
black, *kuroi*.
blind (sightless), *mekura no*.
blood, *chi*.
blow, to, *fûku*.
blue, *aoi*; (dark), *ai, kon-iro*; (light), *midzu-asagi*.
body, *karada, shintai*.
boil, to, *niru, uderu*.

book, *hon*, *shomotsu*.
bookseller, *hon-ya*.
boot, *kutsū*.
borrow, **to**, *kariru*, *haishaku suru*, *shakuyō suru*.
both, *ryōhō*, *dochira mo*, *futatsu nagara*.
bottle, *tokkuri*, *bin*.
bottom, *soko*; (underneath), *shita*.
bow, **to**, *o jigī wo suru*.
box, *hako*.
boy, *otoko no ko*, *musūko*.
branch, *eda*.
brass, *shinchū*.
bread, *pan*.
break, **to**, *oreru*, *kowareru* (in-trans.); *oru*, *kowasu* (trans.).
breakfast, *asa han*.
breath, *iki*.
breathe, **to**, *iki suru*, *kokyū suru*.
brick, *renga*.
bridge, *hashi*.
bridle, *tazuna*.
bring, **to**, *motte kuru*.
broad, *hiroi*.
bronze, *karakane*.
brother, *kyōdai*; (elder), *ani*; (younger), *otōto*.
brown, *tobi-iro*, *cha-iro*.
building, *ie uchi*, *tatemono*.
build, **to**, *fushin wo suru*, *ie wo tateru*.
burn, **to**, *moeru* (intrans.); *yakeru* (trans.).
business, *yō*, *yōmuki*, *shōbai*.
busy, *isogashii*.
but, *keredomo*, *shikashi*, *ga*.
butcher, *niku-ya*.
butter, *bata*.
butterfly, *chōchō*.
button, *botan*.
button-hole, *botan no ana*.
button, **to**, *botan wo kakeru*.
buy, **to**, *kau*.
by, *ni*, *de*.

C

cabbage, *kabeji*.
cabinet (furniture), *tansu*.

cake, *kwashi*.
calculate, **to**, *kanjō suru*.
call, **to**, *yobu*; (rouse), *okosu*.
can (able), *dekiru*.
canal, *hori*.
candle, *rōsoku*.
card (visiting-), *nafuda*, *meishi*.
carpenter, *daiku*.
carpet, *shiki-mono*.
carry, **to**, *mochi-hakobu*.
cat, *neko*.
catch, **to**, *tsukamaeru*.
catch cold, **to**, *kaze wo hiku*.
cause, *gen-in*, *wake*.
certain, *tashika na*.
certainly (of course), *mochiron*, *atarimae*.
ceiling, *tenjō*.
chair, *isu*, *koshi-kake*.
chambermaid, *jochū*.
change (balance of money), *tsuri*.
change, **to**, *kavaru* (intrans); *tori-kaeru* (trans.).
character (nature), *seishitsu*.
cheap, *yasui*.
cheat, **to**, *damasu*.
cheeks, *hō*, *hōpeta*.
cheque, *kogitte*.
chest (bosom), *mune*; (box), *hako*.
chicken, *niwa-tori*.
child, *kodomo*; (infant), *akambo*.
chin, *ago*.
choose, **to**, *yoru*, *erabu*, *yoridasu*.
cigar, *ha-maki-tabako*.
cigarette, *kami-maki-tabako*.
clean, *kirei na*.
clean, **to**, *sōji suru*.
clever, *rikō na*.
climb, **to**, *noboru*.
clock, *tokei*.
close, **to**, *shimeru*.
cloth, *kire*; (cotton), *momen*; (woollen), *rasha*.
clothing, *kimono*, *ifuku*.
cloud, *kumo*.
coal, *sekitan*.
coat, *uwagi*.
coffee, *kōhi*, *kahe*.
cold (to the touch), *tsume tai*; (of the weather), *samui*.
collar, *eri*.

collect, to, *yoseru*, *atsumeru*.
 college, *gakkō*.
 colour, *iro*.
 comb, *kūshi*.
 come, to, *kuru*, *mairu*.
 come back, to, *kaeru*.
 commence, to, *hajimeru*.
 common (ordinary), *nami no*.
 company (firm), *kwaisha*, *shōkwaï*;
 (visitors) *o-kyaku*.
 consent, to, *shōchi suru*.
 consider, to, *kangaeru*.
 consult, to, *sōdan suru*.
 contain, to, *hairu*.
 convenient, *benri no yoi*.
 cook, *ryōri-nin*.
 cook, to, *ryōri suru*.
 cool, *suzushii*.
 cool, to, *samasu*.
 copper, *akagane*.
 copy, to, *utsusu*.
 corn (wheat), *mugi*, *ko-mugi*.
 corner (exterior), *kado*; (interior),
sumi.
 cotton, *momen*, *wata*.
 cough, *seki*.
 cough, to, *seki ga deru*.
 count, to, *kanjō suru*.
 country (not town), *inaku*.
 cousin, *itoko*.
 cover, to, *futu wo suru*.
 cow, *me-ushi*.
 cream, *kuriimu*.
 cruel, *hidoi*, *zankoku na*.
 cruet, *yakumi-tate*.
 cry, to, *naku*.
 cup, *wan*.
 cupboard, *todana*.
 cupful, *ippai*.
 curious, *kitai na*, *myō na*.
 curtain, *mado-kake*.
 cushion, *zabuton*.
 cut, to, *kiru*.

D

daily, *hibi-ni*, *mainichi*.
 damp, *shimeppoi*.
 dangerous, *abunai*, *kennon na*.

dark, *kurai*; (of colour), *koi*.
 date (the day), *hidzuke*.
 daughter, *māsume*.
 day, *nichi*, *jitsū hi*.
 day-time, *hiru*.
 deaf, *tsunbo*, *mimi-ga-toi*.
 dear (in price), *takai*; (beloved),
kawaii.
 debt, *shakkin*, *kari*.
 debtor, *kari-nushi*.
 deceive, to, *damasu*, *gomukasu*.
 December, *jū-ni-gwatsu*.
 decide, to, *kimeru*, *kettei suru*.
 deep, *fūkai*.
 delicious, *umai*.
 deliver, to, *todokeru*.
 dentist, *ha-isha*.
 depth, *fukasa*.
 descend, to, *kudaru*.
 desire, to, *hoshii*, *nozomu*.
 dew, *tsuyu*.
 die, to, *shinuru*.
 difference, *chigai*, *kubetsu*.
 different, *betu no*, *hoka no*,
chigatta.
 difficult, *mudzukashii*.
 dig, to, *horu*.
 dinner, *yū-han*, *yashoku*.
 directly, (at once) *sugu ni*; (with-
 out intervention), *jika ni*.
 dirty, *kitanai*, *kitanarashii*.
 disappear, to, *mienaku naru*.
 discount, *wari-bike*.
 dish, *naga-zara*, *ō-zara*.
 dishonest, *fu-shōjiki*.
 dislike, to, *kirau*.
 dismiss, to, *hima wo yaru*.
 distance, *michi-nori*, *he-datari*,
kyori.
 distant, *toi*, *empō (na)*.
 do, to, *suru*. *nasu*, *itasu*.
 doctor, *isha*.
 dog, *inu*.
 door, to.
 doubt, *utagar*, *ginen*.
 doubt, to, *utagau*, *fūshin ni*
omou.
 down (below), *shita*.
 draught (wind), *sukima-kaze*.
 drawer, *hiki-dashi*.
 dreadful, *osoroshii*.

dream, to, *yume wo miru.*
dress, *kimono.*
dress, to, *kimono wo suru.*
drink, to, *nomu.*
drive, to, *māma wo gyo-suru.*
driver, *gyōsha.*
drop (of water, etc.), *hito-tarashi.*
drop, to, *ochiru* (intrans.); *otosu* (trans.).
dry, *kawaita.*
dry, to, *karwakasu.*
duck, *ahiru.*
durable, *mochi ga yoi.*
during, *aida.*
duster, *zōkin.*
dusty, *hokori ga takatta.*
duty (obligation), *gimu*; (tariff), *zei.*
dye, to, *someru.*

E

each, *ono-ono, mei-mei.*
ear, *mimi.*
early, *hayaku, hayai.*
east, *higashi.*
easy, *yasashii, yasui.*
eat, to, *taberu.*
edge (border), *fuchi*; (of knife), *ha.*
eel, *unagi.*
egg, *tamago.*
egg-cup, *tamago tate.*
either, *dochira demo.*
elbow, *hiji.*
elegant, *kirei na, rippa na.*
elsewhere, *yoso, hoka.*
empty, *kara, karappō.*
end, *shimai, owari.*
England, *Igrisu, Eikoku.*
enough, *jūbun, takusan.*
enquire, to, *tazuneru, kiku, tou.*
enter, to, *hairu.*
envelope, *jōbukuro.*
Europe, *Seiyō, Yeroppa.*
even (level), *taira*; (equal), *ichiyō na.*
evening, *ban, yugata*; (this), *komban*; (yesterday), *sakuban*; (to-morrow), *myōban.*

every, goto ni, mai.
everybody, *daredemo.*
every day, *mainichi.*
every time, *maido.*
everywhere, *doko demo, hōbō.*
exactly, *chōdō.*
examine, to, *shiraberu, kensu suru.*
excellent, *yoi, ii, kekkō.*
except, no *hoka ni.*
exchange, to, *tori-kaeru.*
excuse, to, *kamben suru, yurusu.*
expense, *nyūhi, nyūyō.*
expensive, *takai.*
explain, to, *toki-akasu.*
extinguish, to, *kesu.*
eye, me; (of needle), *medo.*

F

face, *kao.*
fact, *jijitsu, koto.*
fail, to (in a scheme), *hadzureru*; (in sense of mistake), *machi-gaeru.*
faint, to, *me wo marwasu, kizetsu suru.*
fair (pretty), *kirei na*; (just), *kōhei na*; (of weather), *yoi.*
fall, to, *ochiru*; (of rain, etc.), *furu.*
false, *uso no.*
famous, *nadakai.*
far, to, *empō na.*
fare (charge), *chinsen.*
farmer, *hyakushō.*
fashion, *hayari, ryūkō.*
fast (quick), *hayai.*
fat, *futotta.*
father, *ototsan, chichi.*
fear, to, *osoreru.*
feather, *hane.*
feel, to, *kanjiru, oboeru.*
fern, *shida.*
fetch, to, *totte, kuru.*
field, *hatake.*
fig, *ichijiku.*
fight, *kenkwa.*
fight, to, *kenkwa suru, tatakau, sensō suru.*

figure (number), *kazu-ji* ; (form), *katachi*.
fill, to, *ippai ni suru*.
find, to, *midasu, mi-ataru, mitsukeru*.
fine (slight), *hosoi* ; (minute), *komakai* ; (pretty), *kirei na* ; (of weather), *yoi*.
finger, *yubi*.
finish, to (end), *shimau* ; (complete), *shiagery*.
fire (flame), *hi* ; (conflagration), *kwaji*.
fire-wood, *maki, taki-gi*.
first, *hajime no, saisho no, dai-ichi*.
fish, *sakana*.
fit, to (of keys, etc.), *au*.
fit (suitable), *tekito na*.
flag, *hata*.
flat, *hirattai, taira na*.
flesh, *niku*.
floor, *yuka*.
flour, *kona, udonko*.
flow, to, *nagareru*.
flower, *hana*.
fly, (insect) *hai*.
fly, to, *tobu*.
follow, to, *tsuite iku*.
food, *tabe-mono, shoku-motsu, kuimono*.
foolish, *bakarashii, tsumaranai*.
foot (of body), *ashi* ; (measure) *shaku*.
for, tame ni ; (because), *kara*.
forbid, to, *kinjiru*.
forehead, *hitai*.
foreign, *gwaikoku no*.
forget, to, *wasureru*.
forgive, to, *yurusu, kamberu suru, kannin suru*.
fork (table-), *niku-sashi*.
fortunate (lucky), *un no yoi*.
fowl, *tori, niwatori*.
free, jiyu.
frequently, *tabi-tabi*.
fresh (new, just gathered, etc.), *atarashii* ; (of eggs), *umi-tate*.
friend, *tomodachi, hōyū*.
frog, *kaeru*.
from, kara, yori.

front, omote ; (in — of) *no mae ni*.
fruit, *midzu-gwaishi, kudamono*.
full, ippai.
funeral, *tomurai*.
fur, ke, kawa.
furniture, *kazai, dōgu*.

G

gain, mōke, riyeke.
gain, to, *mōkeru*.
garden, nira, hanazono ; (vegetable-), *hatake*.
gardener, uyeki-ya.
gate, mon.
gateway, kado guchi.
general (usual), *ippan no, futsū no*.
generally (usually), *tsūrei, taigai*.
gentleman (well-bred man), *shinshi*.
get, to (obtain), *eru* ; (receive), *morau*.
get out, to, deru.
get up, to (rise), *okiru*.
girl, mōsume.
give, to, yaru, ageru.
glad, ureshii.
glad, to be, yorokobu.
glove, tebukoro.
go, to, yuku, iku.
go back, to, kaeru.
go down, to (an incline), *oriru, kudaru*.
go forward, to, mae ye susumu.
go in, to, hairu.
go out, to, deru.
go through, to, tōru.
go up, to, agaru.
go with, to, issho ni iku.
gold, kin.
good, yoroshii, yoi, ii ; (to the taste), *umai*.
goods, shina-mono.
goose (tame), *gachō* ; (wild-), *gan*.
gradually, dan-dan.
grand, rippa.
grand-child, mago.
grandfather, sofū-jiji.

grandmother, *sobo, baba*.
grass, *kusa* ; (turf) *shiba*.
gravel, *jari*.
gray, *nedzumi-iro*.
grease, *abura*.
green, *aoi, midori-iro* ; (light),
moyegi-iro.
greengrocer, *yaoya*.
grocer, *kambutsū-ya, tobutsū-ya*.
groom, *bettō*.
grow, to (increase), *seichō suru*.
grumble, to, *guzu-guzu iū, guzu-tsuku*.
guard, to, *mamoru*.
gun, teppō.

H

habit (custom), *narai, narawashi, fūsoku*.
hail, *hijō, arare*.
hair, *ke*.
hairbrush, *ke-harai*.
hairstresser, *kami-yui, rihatsū-nin*.
half, *hambun, han*.
hammer, *hanadzuchi*.
hammer, to, *kanadzuchi de utsu*.
hand, te ; (right-) *migi no te* ; (left-) *hidari no te*.
handkerchief, *hanafuki, hankechi*.
handle (of tools), *e* ; (of baskets, teapots, etc.), *te* ; (of drawer), *totte*.
handsome, *kirei na*.
hang, to, *kakaru* (intrans.) ; *kakeru* (trans.).
happy, to be, *yorokobu, tano-shimu*.
hard (not soft), *katai* ; (difficult), *mudzukashii*.
hare, *usagi*.
hat, *bōshi, shappo*.
have, to (possess), *motsū, motte iru*.
head (of body), *atama*.
headache, *zutsū*.
health, *kenko, yōjō*.

healthy, *tassha na*.
hear, to, *kiku*.
heart, *kokoro*.
heat, *atōsa, nekki*.
heavy, *omoi, omoi*.
height, *takasa*.
help, to, *tetsudau, tasukeru, sewa wo suru, te wo kasu*.
hen, *mendori*.
here, *koko, kochira*.
here and there, *achi-kochi*.
hide, to, *kakureru* (intrans.) ; *kakusu* (trans.).
high, *takai*.
hill, *ko-yama, oka*.
hinge, *chō-tsugai*.
hire, to (a house, etc.), *kariru* ; (an employé), *yatou*.
hit, to, *butsū*.
hitherto, *kore made, ima made*.
hold, to, *motsu, te ni motsu*.
hole, *ana*.
holiday, *yasumi-bi, kyū-jitsu*.
home, *taku, ji-taku, uchi*.
honest, *shōjiki na*.
horse, *māma, ūma*.
hospital, *byō-in*.
host, *aruji*.
hot, *atsui*.
hotel (native), *yadoya* ; (European style), *hoteru*.
hour, *toki, jikan*.
house, *ie, uchi, taku*.
how, *ikaga, dōshite*.
how long ? *itsu made ?*
how many ? *ikutsu ? iku-mai ?*
how often ? *iku tabi ?*
hungry, *hidarui, himo-ji, haraga hetta*.
hurry, to, *isogu*.

I

I, *watakushi, watakushi-domo*.
ice, *kōri*.
idle, to be, *namakete iru*.
if, *moshi, nara, naraba*.
ill (sick), *byōki*.
illness, *fukwai, byōki, yamai*.

immediately, *sugu ni, sassoku,*
sugu-sama.

impertinence, *burei, shitsurei.*

impossible, *dekinai.*

improve, to, *kairyō suru.*

in, ni, uchi, nite.

inconvenient, *fuben na.*

incorrect, *machigatta.*

indeed, *jitsu ni.*

indeed! *naruhodo!*

inform, to, *shiraseru.*

ink, *inki.*

inkstand, *inki-tsubo.*

inn, *yadoya.*

insect, *mushi.*

inside, *no naka, ni.*

instead, *kawari ni.*

interesting, *omoshiroi.*

interfere, to, *jama suru.*

interpret, to, *tsūben wo suru.*

interpreter, *tsūji, tsūben.*

into, ni, no naka ye.

iron (material), *tetsū; (of laun-*
dress), hinoshi.

island, *shima.*

J

jam, *jami.*

January, *shō-gwatsu, Ichi-getsū.*

Japan, *Nihon, Nippon.*

Japanese (person), *Nippon-jin;*
(adj.), Nihon no.

jealous, *yakimochi.*

jealous, to be, *yakimochi wo yaku.*

jealousy, *netami, yakimochi.*

join, to, *tsugu, issho ni naru.*

joiner (trade), *sashimono-ya.*

joke, *jōdan.*

journey, *ryokō.*

journey, to, *ryokō suru.*

judge, to, *saiban suru.*

jug, *mizu-tsugi.*

July, *shichi-gwatsu.*

June, *roku-gwatsu*

just (fair), *kōhei na, eko-hiiki no*
nai, tadashii; (scarcely), chōdō,
yōyaku.

K

keep, to, *motsū.*

keep back, to, *nokosu.*

kettle, *tetsū-bin, yu-wakashi.*

key, *kagi.*

kick, to, *keru.*

kill, to, *korosu.*

kind (sort), *shurui, tagui; (adj.),*
shinsetsu na.

knee, *hiza.*

knife (kitchen-), *deba-bōchō;*
(pocket-), kogatana.

knock, to, *tataku.*

know, to, *shiru wakaru.*

L

lace (boot-), *himo; (needlework),*
reisū.

lady (well-bred woman), *fujin.*

lamb, *ko-hitsuji.*

lame, *bikko, chimba.*

landlord (of building), *iye-nushi;*
(of inn, etc.), teishiū.

language, *kotoba.*

lantern, *chōchin.*

large, *ōkii, oki na; (wide and ex-*
tensive), hiroi; (thick), futoi.

last, ato no, sen, saku.

last night, *sakuban.*

last month, *ato no tsūki, sen-getsū.*

last year, *sakunen.*

late, *osoi.*

lately, *chikagoro, kono aida.*

laugh, to, *warau.*

lazy, *bushō na.*

lead (metal), *namari.*

learn, to, *manabu, narau, keikō*
suru, osowaru.

least (smallest), *ichiban chiisai no.*

least, at, *sūkunakute mo.*

leather, *kawa.*

left, *hidari.*

leg, *ashi.*

lemon, *yuzu, remon.*

lend, to, *kasu.*

length, *nagasa; (at—) tsui no,*
yō yaku.

less (in quantity), *sukunai*.
let, to (allow), *saseru* ; (hire out),
kasu.
letter, *tegami* ; (-paper), *tegami*
no-kami.
level, *tairaka na*.
library, *shomotsū-beya*.
lid, *fūta*.
lie, usō ; *itsuwari*.
lie, to (tell falsehoods), *uso wo*
tsuku.
lie down, to, *neru fuseru*.
lift, to, *mochi-ageru*.
light (not heavy), *karui* ; (colour),
usui-iro ; (flame), *akari*.
light, to, *hi wo tsukeru*.
like (similar), *nita, ni-yotta*.
like, to, *suku, konomu*.
lip, *kuchi-biru*.
listen, to, *kiku*.
little (small), *chiisai*.
live, to, *ikiru* ; (dwell), *sumau*.
long, *nagai*.
look, to, *miru*.
look for, to, *sagasu*.
loose (not tight), *yurui*.
lose, to, *nakusu, ushinau, son*
suru ; (be beaten), *makeru*.
loud (in sound), *ōki na oto*.
love, to, *suku, horeru*.
low (in height), *hikui* ; (vulgar),
gesubatta.
luggage, *nimotsū*.
lunch, *chiūjiki, hiru-meshi*.

M

make, to, *koshiraeru*.
man, *hito, jin, otoko*.
many, *ōi, takusan, yohodo, oku no*.
manufacture, to, *seizō-suru*.
mark, *shirushi*.
market, *ichi-ba*.
marry, to, *konrei suru*.
map, *chizu*.
March, *san-gyatsu*.
master, *danna, shujin*.
mat, *tatami*.
match (lucifer), *haya-tsūkegi*.

meaning, *imi, wake*.
meanwhile, *sono aida ni*.
measure (dimensions), *sumpō* ;
(instrument) *mono-sashi*.
measure, to, *sumpō wo toru*.
meat, *niku*.
medicine, *kūsuri*.
melon, *uri*.
mend, to, *naosu, tsūkurou*.
merchant, *akindo, shōnin*.
merely, *tada*.
message, *kotozuke*.
messenger, *tsūkai no mono*.
middle, *chū, naka, mannaka*.
milk, *chichi*.
mine (of me), *watakushi no*.
minute (time), *fun*.
mirror, *kagami*.
mist, *moya, kiri*.
mistake (error), *machigai, aya*
machi.
mistake, to, *machigaeru*.
mix, to, *mazeru*.
Monday, *getsu-yōbi*.
money, *kane, kinsu*.
month, *tsūki*.
monthly, *mai-tsuki, tsuki-dzuki*.
moon, *tsūki*.
more, *mō, motto*.
more and more, *masu-masu*.
more or less, *tashō, ikura-ka*.
morning, *asa* ; (this-), *kesa* ;
(to-morrow-), *myō-asa*.
mountain, *yama*.
mouth, *kuchi*.
mother, *haha, okkasan*.
move, to, *ugoku* (intrans.) ;
ugokasu (trans.) ; change resi-
dence, *tentaku suru*.
much, *takusan*.
mushroom, *shiitake, matsutake*.
mutton, *hitsuji-no-niku*.
mustard, *karashi*.

N

nail (finger-), *tsume* ; (metal, etc.),
kuji.
naked, *hadaka*.

name, *na*.
narrow, *semai*.
nasty (to taste), *mazui*.
near, *chikai*.
nearly, *hotondo, mo sūkoshi de*.
necessary, *kitsuyō na*.
neck, *kubi, nodo*.
needle, *hari*.
neighbour, *tonari-bito*.
neighbourhood, *kinjo, kimpenn*.
never, *kesshite nai*.
new, *atarashii*.
news, *shimbun*.
newspaper, *shimbunshi*.
next, *tsugi no*.
nice (pretty), *kirei na*; (dainty and sweet), *umai*.
niece, *mei*.
night, *yoru*; (to-night), *komban*; (last-), *sakuban*.
nobody, *dare mo nai*.
noise, *oto*.
noisy, *yakamashii, sōzōshii*.
none, *nai*.
noon, *hiru*.
north, *kita*.
nose, *hana*.
nothing, *nani mo nai*.
notwithstanding, *ni kamava:u*.
November, *Jū-ichi-getsū*.
now, *ima*; (— and then), *ori-ori, toki-doki*.
number, *kazu*.
nurse (child's), *ko-mori*; (sick-), *kambiyō-nin*.

O

oak, *kashiva, nara*.
obedient, *sunao na*.
object (aim), *mokuteki*.
object, *to, koshō wo irū*.
observe, *to* (see), *mi-tomeru, mi-ukeru*; (be careful about), *chū-i-suru*; (incidentally), *ki ga tsuku*.
October, *Jū-gwatsu*.
of, *no*.
offer, *to, susumeru*.

official (officer), *shikwan, yaku-nin*.
often, *tabi-tabi*.
oil, *abura*.
old (of things), *furui*; (of persons), *toshiyori*.
omit, *to, otosu*; (in writing), *kaki-otosu*.
on, *ue ni*; *ni*.
once, *ichido*; (at —), *suguni*.
onion, *negi*.
only, *tatta, bakari, tada*.
open, *to, akeru*.
opinion, *kangae, ryōken*.
opposite, *mukō no*.
or, *mata wa, ka*.
orange, *mikan*.
order (sequence), *jungo, shidai*; (for goods), *chūmon*; (to servants, etc.), *meirei, i-tsuke*.
order, *to* (command), *ii-tsūkern, meijiru*.
ordinary, *tsūrei, atarimae*.
other, *hoka no, ato no*.
our, *watakūshi-domo no*.
out, *outside, soto*.
out, *to go, dekakeru, deru*.
over (on top), *ue ni*.
overcoat, *gwaitō*.
owner, *mochi-nushi*.

P

package, *tsutsumi*; (bale), *hyō*; (case), *hako*.
pain, *itami*.
pain, *to, itamu*.
painful, *itai*.
paint, *penki*.
paint, *to, penki wo nuru, egaku*.
painter, *penki-ya*; (artist), *ekaki, gwakō*.
pale, *aoi, aozame no, ao-zameta*.
paper (wall-), *kabe-gami*; (writing-), *kaku-kami*.
paper-knife, *kami-kiri*.
parasol, *higasa*.
parcel, *tsutsumi*.
parent, *oya*.

- part, bun.**
part, to (of an object), *wakeru* ;
 (of friends), *hanareru*.
particular (special), *kakubetsu*
na ; (strict), *yakamashii, genjū,*
ko-mudzukashii.
partner (business), *shain*.
pass, to (through or along), *tōru*.
passage (corridor), *rōka*.
passenger, nori-kyaku.
passport, menjō, ryokō-menjō.
pattern (model), *te-hon* ; (sample),
mi-hon ; (figure), *moyō*.
pay (salary), *kyūkin*.
pay, to, harau.
payment, harai.
pea (in pod), *saya-endō* ; (shelled),
endo-mame.
pear, nashi.
pear-tree, nashi no ki.
peasant, hyakushō, nōmin.
peculiar, kitai na, hen na.
pen, fude, sei-yō no fude.
pencil, empitsu.
penknife, ko-gatana.
pepper, koshō ; (red), tōgarashi.
perfect, kwanzen na.
perfectly, mattaku.
perhaps, tabun.
permit, to, yurusu, shōchi suru.
person, hito, jin.
perspiration, ase.
perspire, to, ase ga deru.
persuade, to, kudoku, susumeru.
photograph, shashin.
photographer, shashin-ya.
pick, to (fruit), *toru, mogu* ;
 (flowers), *hana wo oru* ; (select),
erabu.
pickles, kō-no-mono, tsukemono.
picture, e ; (hanging), kakemono ;
 (framed), *gaku*.
pierce, to, tsūki-tōsu.
pig, buta.
pigeon, hato.
pillow, makura.
pin, tome-bari, hari.
pink, momo-iro na.
pipe, kuda ; (tobacco-), kiseru.
place, tokoro, basho.
place, to, oku.
plain (level ground), *hira-chi,*
heichi ; (clear), *akiraka na.*
plant, ueki, kusa-ki.
plant, to, ueru.
plate, sara.
play (game), *asobi* ; (drama),
kyōgen.
play, to, asobu.
pleasure, tanoshimi.
plenty, takusan, jūbun.
plum, ume ; (-tree), ūme-no-ki.
pocket, kakushi, fūtokoro.
pointed (sharp), *togatta*.
police-station, keisatsū-sho.
policeman, keisatsū-kwan-junsa.
polite, teinei na.
pond, ike.
poor (indigent), *bimbō na.*
pork, buta no niku.
porter (railway-), *eki-fu* ; (light-),
karuko.
portmanteau, kaban.
portrait, shōzō, nitaru-katachi.
post (pillar), *hashira* ; (letters,
 etc.), *yūbin*.
postage-stamp, yūbin-kitte, inshi.
postcard, yūbin-hagaki.
postman, yūbin-haitatsū-nin.
post-office, yūbin-kyoku.
post-office-order, yūbin-kawase.
potato, imo ; (sweet-), Satsuma-
imo.
pour, to, tsugu.
powder (gun-), *enshō, kwayaku ;*
 (medicinal), *kogusuri*.
praise, to, homeru.
present (gift), *shinjō-mono.*
presently, jiki ni.
pretty, kirei na ; (beautiful),
utsukushii.
prevent, to, samatageru, sasenai.
price, nedan, ne, atai.
print, to, hankō suru, insatsu
suru.
prison, rōya.
probably, tabun.
proper (appropriate), *sō-o na,*
tekitō, sōtō na.
protect, to, mamoru, hōgo suru.
proud, kōman na.
provide, to, sonaeru.

public, *ōyake no*; (people in general), *kōshiū*.
pudding, *kwashi*.
pull, to, *hiku*.
punish, to, *bassuru*, *tsumi suru*.
pupil (scholar), *deshi*.
pure, *sumi-kitta*, *junsui na*.
purse, *saifu*, *kane-ire*.
push, to, *osu*.
put, to, *oku*; (— aside), *totte oku*.

Q

quality, *hinshitsu*; (superior —), *jōhin*; (inferior —), *gehin*.
quantity, *taka*.
quarrel, *kenkwa*.
quarrel, to, *kenkwa suru*.
quarter ($\frac{1}{4}$), *shibun no ichi*.
queer, *kitai na*, *myō na*.
question, *toi*.
quick, *hayai*.
quiet, *shidzuka*.
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rags, *boro*.
railway, *tetsūdo*.
railway carriage, *kisha*.
rain, *ame*.
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raisin, *hoshi-budō*.
rare, *medzurashii*, *mare na*.
rarely, *mare ni*.
rat, *nezumi*.
rather (on the contrary), *kaette*; (somewhat), *zuibun*.
raw, *nama*.
read, to, *yomu*.
ready, to be, *shitaku shite oru*.
ready, to get, *shitaku wo suru*.
real, *hontō na*, *wakoto no*.
reason, *dōri*, *make*.
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recommend, to, *susumeru*.
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remainder, *nokori*.
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report (rumour), *fūselsū*, *fū-bun*.
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require, to, *yō-suru*.
reside, to, *jūkyo suru*.
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restaurant, *ryōri-ya*.
result, *kekkiwa*.
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rich, *kanemochi*.
ride, to, *noru*.
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soil (earth), *tsuchi.*
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 spring (season), *haru*.
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 stable, *ūma-ya*.
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 star, *hoshi*.
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 state (condition), *yōsu*, *arisama*.
 station (railway), *suteishon*,
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 steal, to, *nusumu*.
 steam, *yuge*, *jōki*.
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 steel, *hagane*.
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 strength, *chikara*.
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 tail, *shippo*.
 tailor, *shitate-ya*.
 take, to, *toru*.
 talk, to, *hanasu*.
 tall, *sei-no-takai*.
 taste, *ajiwai*.
 tea, *cha*.
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 teacher, *sensei*.
 tear, to, *yaburu*.
 telegram, *dempō*.
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 tell, to, *hanasu*.
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 thimble, *yubi-nuki*.
 thing (abstract), *koto* ; (concrete),
mono.
 think, to, *omou*, *kangaeru*.
 thirsty, *nodo ga kawaita*.
 this, *kore*, *kono*.
 though, *keredomo*.
 thread, *ito*.
 throat, *nodo*.
 through, *tōru*, *tōshite*, *tōtte*.
 throw, to, *hōru*, *nageru* ; (—
 away), *suteru*.
 Thursday, *mokuyōbi*.
 ticket (railway-), *kippu* ; (for
 theatre, etc.), *fuda*.

tie, to, *shibaru*, *yuuwaeru*.
 tight, *katai*.
 till (until), *made*.
 tin, *brikki*, *suzu*.
 to, *ye*, *ni*.
 toast (bread), *yaki-pan*.
 to-day, *konnichi*, *kyō*.
 together, *issho no*.
 to-morrow, *myōnichi*; (-morn-
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myō-ban.
 tongue, *shita*.
 to-night, *komban*, *kon-ya*.
 too (also), *yahari*; (excess),
amari.
 tooth, *ha*.
 toothache, *ha itai*.
 tooth-brush, *yōji*.
 touch, to, *ni fureru*; (meddle
 with), *ijiru*.
 towards, *no hō ye*.
 towel, *tenugui*.
 town, *machi*.
 toy, *omocha*.
 trade, *akinai*, *shōbai*, *bōyeki*.
 train (railway-), *ressha*, *kisha*.
 translate, to, *hon-yaku suru*.
 travel, to, *ryōkō suru*, *tabi suru*.
 traveller, *tabi-hito*, *ryōkō ja*.
 tray, *bon*.
 tread, to, *fumu*.
 tree, *ki*, *jumoku*.
 tremble, to, *furū*; (with fear),
kowakute furu; (with cold),
samakute furu.
 trouble (bother), *mendō*; (in-
 convenience), *tekazu*; (anxiety),
shimpai.
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 troublesome (of persons), *urusai*;
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 trousers, *momohiki*.
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 twist, to, *hineru*, *nejiru*.

U

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 unable, to be, *dekinai*.
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 ungrateful, *on wo shiranū*.
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 unsafe, *abunai*.
 unsatisfactory, *zombun de nai*.
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 untrue, *jitsū de nai*, *uso no*.
 untruth, *uso*, *itsuwari*.
 unusual, *hiyō na*, *rei no nai*.
 unwise, *kangae ga nai*.
 up, *ue ni*.
 up, to get, *okiru*.
 upon, *ue ni*.
 upright (honest), *jitchoku na*,
tadashii; (erect), *massugu*.
 upside-down, *sakasama*, *abe-kobe*,
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 upstairs, *nikai*.
 us, *watakushi-domo*.
 use, to, *tsukau*, *mochi-iru*.
 useful, *chōhō na*.
 useless, *yaku ni tatanū*.

uselessly, *itadzura ni*.
usual, *atarimae no*.
usually, *tazetei, fudan ni*.

V

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value (cost), *atai, ne-uchi*.
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vegetable, *yasaimono*.
velvet, *birōdo*.
venture, to, *yatte miru*.
verandah, *engawa*.
very, *taisō, hanahada, ittate, goku, shigoku, naka-naka*.
vex, to, *ijimeru*.
view (prospect), *ke-shiki, mi-harashi, chōbō*.
view, to, *miru, kembun suru*.
vigorous, *jōbu na, tsuyoi, sōken-na*.
village, *mura*.
vinegar, *su*.
violent, *te-arai*.
violet, *sum-ire*.
visit, to, *tadzuneru, ukageru*.
visitor, *kyaku*.
voice, *koē*.
voyage, *kaijō*.
voyage, to take a, *funo de tōkai suru*.
vulgar, *gehin na*.

W

wages, *kyūkin*.
waist, *koshi*.
waistcoat, *chokki*.
waggon, *kuruma, ni-guruma*.
wait, to, *matsu*; (at table), *kyūji wo suru*.
waiter, *kyūji*.
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want to (desire), *iru, iriyō, hoshii*.

warehouse, *kura, dozō*.
warm, *ataitakai*.
warn, to, *imashimeru*.
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waste, to, *tsuiyasu, muyami ni tsukau*.
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water (cold), *midzu*; (hot), *yu*.
way (road), *michi*; (manner), *yō, shikata*.
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HOSSEFELD'S CONVERSATIONAL METHOD

FOR THE

Study of Modern Languages

(FOR SCHOOLS OR SELF-TUITION)

THE Publishers of this now World-renowned Method for the study of foreign languages respectfully submit the following Reviews and Letters to the notice of their readers, as convincing and indisputable evidence of the remarkable popularity it has attained, and this solely through its intrinsic value as a medium for acquiring languages in the easiest and most attractive manner, and in an incredibly short time.

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such rules for his guidance as will place him in a position to master the same with comparative ease and satisfaction.

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A SELECTION OF UNSOLICITED TESTIMONIALS

H.M.S. CLEOPATRA, COLONIA, URUGUAY.

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"The Grammar in French, of Hossfeld's, having been mainly instrumental in my having gained the quality of Interpreter, R.N., in that language in six months, I take the earliest opportunity of acknowledgment, and also of suggesting the propriety and immense advantage to the public service should every library in H.M. ships of war be supplied with your Grammars in, say, French, German, Italian, and Spanish, etc. I may mention that our libraries are supplied free to us, and at the public expense, and that the addition would represent a merely trifling cost, and that I believe that should you represent the advisability, their Lordships would acquiesce, in the interests of the public service.

"You are at liberty to make what use you please of my views, as I was the first to elect the present regulations, granting four months' study on the Continent, and therefore I need lose no time in consultation."—I am, SIR, Yours sincerely,

L. B. DENMAN (*Lieutenant*),
H.M.S. Cleopatra, S.E. Coast, America
(Montevideo).

CHARTER HOUSE, GODALMING.

DEAR SIR,

"I thank you for a copy of your Italian Grammar [Hossfeld's System], with which I have been for some time well acquainted. The system is excellent and the book is admirably arranged. My experience of the Italian Grammar was so satisfactory that I recommended a pupil of mine, who wished to learn Spanish, to get your Spanish Grammar in the same series. He made rapid progress, and required very little help beyond that which the book gave him."—Yours faithfully,

W. HAIG BROWN (*Principal*).

POLYTECHNIC INSTITUTE, REGENT STREET.

GENTLEMEN,

"I use Hossfeld's German Grammar for our large day and evening classes at this Institute, and I appreciate the work highly. In proof of the good results attending its introduction to the classes, I may mention that out of 98 students presented for examination by the Society of Arts, 18 gained first class Certificates, 4 second class, and 72 third class, and only 4 failed; a student also gained the prize for German given by the Chamber of Commerce, value £5, and Certificates."—Yours truly,

M. SEIFERT.

13 Furnival Street, London, E.C.

MANCHESTER, 3rd October 1903.

"For many years I have used your Spanish Grammar, Hossfeld's Method, at the Central Commercial Schools in this city, and also at various other institutions and with private pupils, and I may say that I consider this Method the most interesting, satisfactory, and complete of all the text-books of a similar kind which have come under my notice. It contains all the necessary matter for a student of languages, Grammar with examples, Exercises for translation to and from Spanish, Questions on the Grammatical Rules already given, and a Reading Lesson in Spanish, preceded by conversation in Spanish and English on the whole of latter, and on every-day topics. What more could be desired even by the method-ridden modern student? Some say 'Grammar is useless,' some say 'Translation only is necessary,' some, 'Conversational Phrases, in question and answer form, only are needed,' and finally, some say 'only connected ideas (as shown in your reading lessons) are of any avail,' and they evolve phrase after phrase in successive order on all the ordinary topics of life. Now, what do we find in your Hossfeld's Method of all these four up-to-date modes of teaching and learning? Everyone: Grammar, Conversation, Translation, and Reading, and that right from the very beginning, from the first lesson in the book.

"If proof be needed of the efficiency of the Hossfeld Method, any one can find it for himself by consulting the Result Sheets of the 'Lancashire and Cheshire Union of Institutes' and of the 'Society of Arts' Examinations each year, where he will find that the Spanish students of the Central Commercial Evening Schools, Manchester, invariably stand at the head, and often with one or more prize-winners and medallists. This year's Society of Arts' results includes first and second prize-winners from these schools, where all the students use Hossfeld's Method for Spanish. It is well to state that I have had occasion to use your other Grammars in French and German, and have found them always equally satisfactory.

"You are quite at liberty to make any use you think fit of this letter, as I do not hesitate to confirm to everybody what I have written above."

ALFRED CALVERT,

Lecturer on Modern Languages at the Manchester Central Commercial Evening Schools and Manchester Athenæum.

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"As 'imitation is the sincerest form of flattery,' I have imitated your system for the most part in my Portuguese Conversational Grammar published by your firm."

FRANK THOMAS,

Professor of Modern Languages at Blackburn Technical Schools, and Blackburn Grammar School.

HIRSCHFELD BROTHERS LIMITED

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RAFAEL DEFFERARI MONTEVERDE, B.A.,

*Teacher at above Institute and King's College,
Wimbledon, Skerry's College, etc., Sworn Inter-
preter by Royal Authority.*

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DEAR SIRs,

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W. RADFORD, *Principal.*

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13 Furnival Street, London, E.C.

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"I have been successful in introducing Hossfeld's German and Italian Methods and also the French and German Correspondents, of which you sent me specimens, and I must say that I am really astonished at the remarkable progress made by my pupils since they got your books into their hands. I shall do all in my power to make your publications known to and appreciated by my colleagues in other schools."

Yours faithfully,

J. L. THEODORE GETZ,
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MUNICIPAL TECHNICAL SCHOOL,
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Your French, German, and Spanish Grammars on the 'Hossfeld Method' are being used in this school through my recommendation."

C. KESSLER, M.A.,

Lecturer on Modern Languages.

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AMERICAN TESTIMONIALS

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DEAR SIRs,

"I have examined with great care and much gratification your Italian, German, and Spanish Grammars in the Hossfeld Series. I find them quite equal to the French Grammar, of which I sent you a notice. The method seems to me in all respects admirable, combining with a wonderful skill grammatical and conversational exercises so as to convert theory immediately into practice. I shall bring them to the attention of our Professors in these Departments with a strong commendation."—
Respectfully yours,

D. J. HILL, *President*.

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"I take much pleasure in informing you that I think the Hossfeld Method most excellent. I deem it peculiarly well suited for private or self instruction, and for this purpose I shall heartily recommend it to our students."

B. J. LAUTERBACH, S.J., *Professor of German.*

CATHEDRAL OF THE IMMACULATE CONCEPTION,
BURLINGTON.

"After a careful examination of your French Grammar I am happy to concur with those who have already extolled its merits. I find its Method remarkably clear and well adapted to the wants of those who cannot conveniently procure the assistance of experienced teachers."

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BRO. CHARLES AUL, *Teacher of Spanish.*

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The School Guardian says: "This Method of teaching possesses many advantages and is well worked out in the Grammars before us."

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the handiest and most interesting in our language. No one can blunder through the Grammar, they are made to understand it line for line as they go on. The books will prove a boon to the private student as well as to those who study in a class-room ; they are accurate, comprehensive and captivating, and cannot be too widely known amongst those desirous of mastering languages. Governesses, private pupils, teachers and school-masters will find these volumes all that they could desire."

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